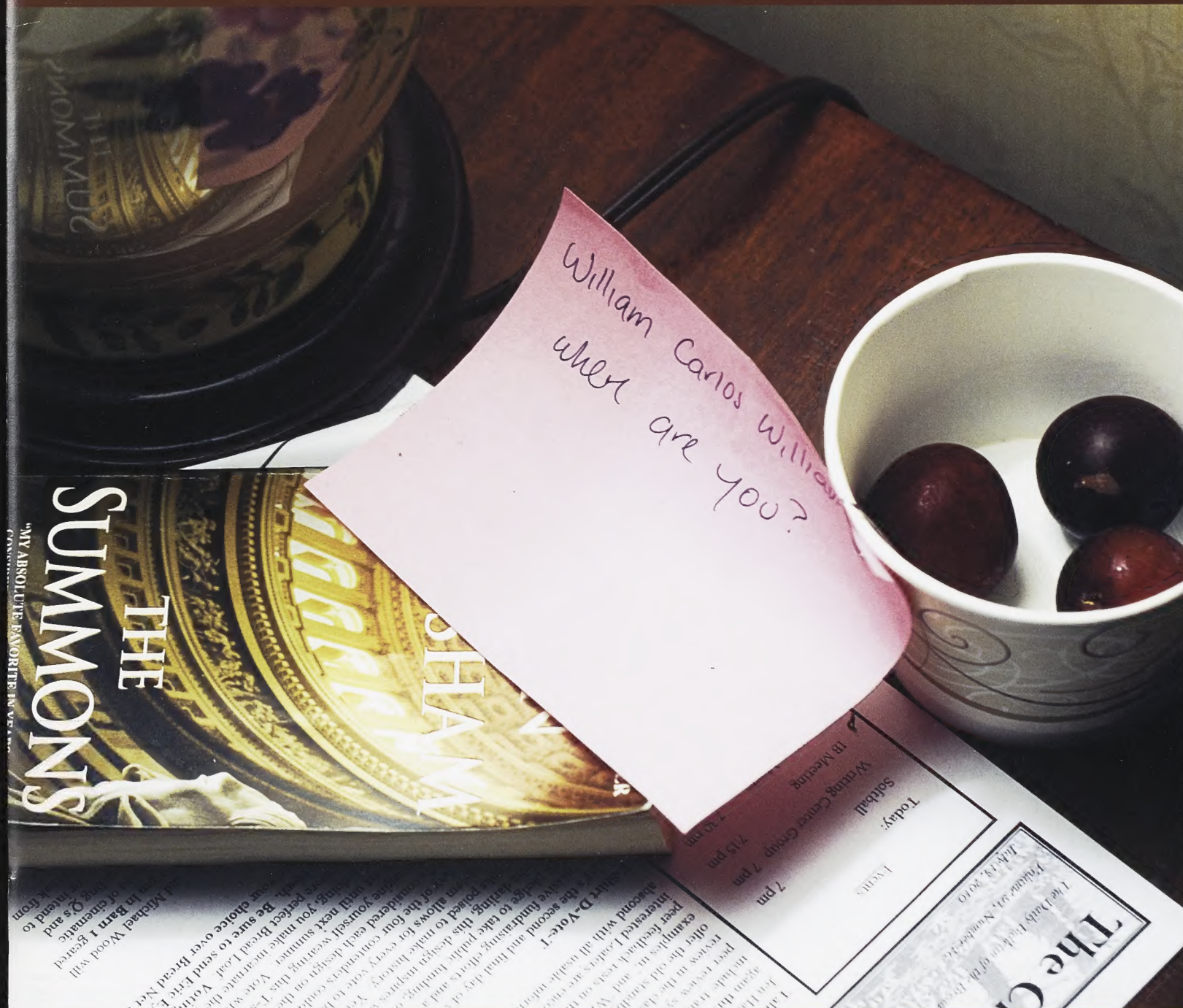


Middlebury

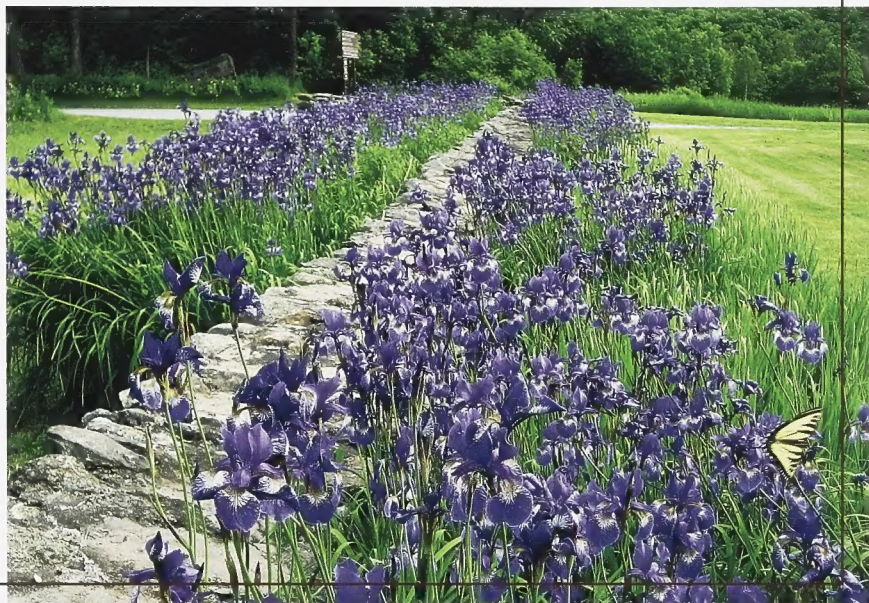
# *The* Bread Loaf

School of English



2011 Summer Programs





## **ADMINISTRATION**

RONALD D. LIEBOWITZ,  
President of Middlebury College

EMILY C. BARTELS, Director  
of the Bread Loaf School of English

DJANGO PARIS, Associate Director  
of the Bread Loaf School of English

DIXIE GOSWAMI, Director  
of the Bread Loaf Teacher Network  
and Coordinator of the Writing  
Curriculum

ALAN MACVEY, Director  
of the Program in Theater and  
Artistic Director of the Bread Loaf  
Acting Ensemble

*Front cover photo by Edward Brown.  
Other photographs by Edward Brown, Dhara Baiden,  
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*This publication was  
printed on recycled paper.*

## **BREAD LOAF STAFF**

Karen Browne,  
Administrative Associate

Susan Holcomb,  
Administrative Associate

Elaine Lathrop, Office Manager,  
Administrative Associate

Sandy LeGault, Director of Admissions,  
Assistant to the Director

Caroline Eisner,  
Director of BreadNet

Sheldon Sax,  
Director of Technology

## **PLEASE ADDRESS CORRESPONDENCE TO:**

Bread Loaf School of English  
Middlebury College  
Middlebury, VT 05753

<http://www.middlebury.edu/blse>  
E-mail: [BLSE@breadnet.middlebury.edu](mailto:BLSE@breadnet.middlebury.edu)  
Telephone: 802.443.5418  
Fax: 802.443.2060 (through June 10)  
Summer fax: 802.443.2770  
(June 13–August 5)

## **Summer 2011 Dates and Fees**

### **New Mexico Campus**

June 14	Arrival and registration day
June 15	Classes begin
July 26	Classes end
July 27	Commencement

Tuition:	\$4,486
Room & Board:	\$2,790
Facility Fees:	\$ 180
Total:	\$7,456

### **North Carolina Campus**

June 14	Arrival and registration day
June 15	Classes begin
July 26	Classes end
July 27	Commencement

Tuition:	\$4,486
Room & Board:	*\$2,715
Facility Fees:	\$ 300
Total:	\$7,501

\*The room and board charge for a  
single room will be \$3,177

### **Oxford Campus**

July 2	Arrival day
July 3	Registration day
July 4	Classes begin
August 10	Classes end
August 11	Commencement

Comprehensive Fee: \$9,380

### **Vermont Campus**

June 20	Arrival for first-year students
June 21	Arrival and registration day
June 22	Classes begin
July 15	Midterm recess
August 3	Classes end
August 6	Commencement

Tuition:	\$4,486
Board & Room:	\$2,434
Total:	\$6,920



Middlebury

# Bread Loaf School of English

## 2011 Summer Programs

Each summer the Bread Loaf School of English assembles a community of teachers and learners at four campuses (St. John's College in Santa Fe, New Mexico; the University of North Carolina at Asheville; Lincoln College, University of Oxford, in England; and the Bread Loaf Mountain campus in Vermont) for an intensive six-week course of study. Students may enroll for one or more summers for continuing graduate education, or they may pursue a full program of study leading to the Master of Arts or Master of Letters degrees in English. Our aim is to produce innovative teachers and thinkers who, through the interpretation of literary and critical texts, are able to engage in complex thought, write persuasive and original essays, and, as relevant, use new technologies to develop effective teaching and learning practices.

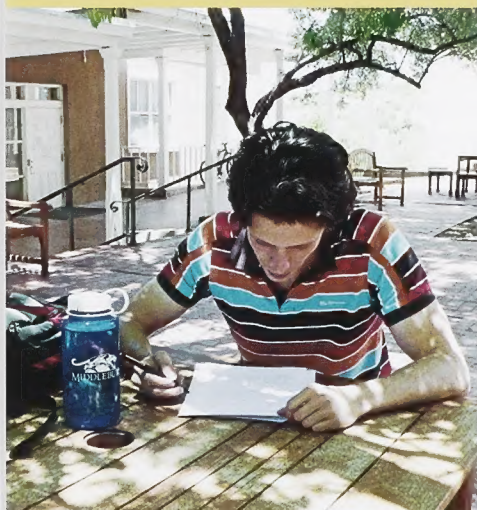
Established in 1920, the Bread Loaf School of English stands beside the Middlebury College Language Schools and the Bread Loaf Writers' Conference as one of Middlebury College's long-distinguished summer programs. Middlebury's only graduate program in English, the School of English has been a cornerstone of Middlebury's reputation for excellence in the teaching of literature. Our faculty come from many of the most distinguished colleges and universities in the United States and United Kingdom. The curriculum includes an unusually diverse blend of courses in literature and culture, creative writing, the teaching of writing, and theater arts. Ordinarily, students enroll in two one-unit courses each summer (each unit carries the equivalent of a three-semester-hour course credit).







*St. John's bell tower at sunset.*



*Studying at St. John's College in Santa Fe.*



*Governor's Hall, Bread Loaf's residence hall on the UNCA campus.*

# The Campuses

Each summer, some 500 students come to the Bread Loaf School of English from regions across the United States and the world. Students may attend any of our four campuses in any given summer, though students pursuing a degree must spend at least one summer at the home campus in Vermont. See the front inside cover for a complete schedule of dates.

## **The Bread Loaf School of English at St. John's College, Santa Fe, New Mexico**

**JUNE 14–JULY 27, 2011**

The Bread Loaf campus in New Mexico is located at St. John's College, at the foot of the Sangre de Cristo Mountains in Santa Fe, and enrolls approximately 60 students. Curricular offerings include a special emphasis on Southwestern literature.

Students are lodged in double rooms at St. John's College. The Bread Loaf office can give advice to students with families seeking housing in Santa Fe. Students living on campus take their meals together at St. John's.

In the area around Santa Fe, there are many locales to visit, including Albuquerque, Acoma, Taos, the Santa Fe opera, and some of the most significant archeological sites in the United States. Some classes make excursions to selected sites. Students should consider renting a car, since many of the sites are easily reachable from, but not in close proximity to, Santa Fe.

## **The Bread Loaf School of English at the University of North Carolina at Asheville**

**JUNE 14–JULY 27, 2011**

The Bread Loaf campus in North Carolina is located at the University of North Carolina at Asheville (UNCA), at the foot of the Blue Ridge Mountains, and enrolls approximately 60 students. Curricular offerings include a special emphasis on African American and Southern literatures.

Students are lodged in single and double rooms on the UNCA campus, which is located within Asheville, one mile north of downtown. Students living on campus will take their meals together in the UNCA Dining Hall.

Though Asheville is a small city, it is both intensely regional and strikingly cosmopolitan, featuring local Appalachian arts and country and bluegrass music as well as a variety of ethnic restaurants and ubiquitous sidewalk cafes. Mountain sports and activities around Asheville include hiking, mountain climbing, and whitewater rafting.



**The Bread Loaf School of English at  
Lincoln College, University of Oxford**  
**JULY 2–AUGUST 11, 2011**

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The Bread Loaf campus in England is based at Lincoln College and is centrally situated within the university and city of Oxford. The Bread Loaf Oxford program enrolls approximately 85 students and offers a curriculum centered on British literature. Students take one two-unit seminar (the equivalent of six semester-hour credits), which requires substantial independent research. Classes are small (six students each), and most include individual tutorials as well as group meetings. Meeting times and places are arranged by each tutor.

Students have single accommodations in Lincoln College, most with bathrooms en suite. Meals are provided in the College Hall. There are a limited number of suites available at Lincoln for students with spouses and a limited number of semi-private accommodations outside Lincoln for students with families.

Lincoln is one of the smallest and most beautiful of the Oxford colleges. Students have access to the Bodleian Library, arguably the finest research library in the world. The School offers opportunities for theater trips to Stratford-upon-Avon and London, with some classes running course-related excursions to more distant locales. The city itself is filled with innumerable parks, museums, shops, restaurants, and places of both historical and contemporary interest.

**The Bread Loaf School of English  
in Vermont**  
**JUNE 21–AUGUST 6, 2011**

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The central and largest Bread Loaf campus is located approximately 12 miles outside Middlebury, in sight of Bread Loaf Mountain, in the Green Mountains of Vermont and enrolls roughly 250 students per summer. The curriculum offers a range of courses in creative writing, the teaching of writing, and theater arts, as well as in British, American, and world literature. The Vermont campus is home base for the Bread Loaf Acting Ensemble, whose members bring texts to life in a number of classes and, along with actors drawn from the student body, appear in theatrical productions throughout the summer.

Dormitory housing is available for students without families; most student rooms are doubles. Cabins, houses, and camps in the mountain communities surrounding Bread Loaf are available for students with families. Although the Bread Loaf office provides housing lists, securing off-campus housing is the responsibility of the student. Meals for on-campus students are served in the Bread Loaf Inn; off-campus students may pay for individual meals in the Inn.

For those who enjoy outdoor life, the Bread Loaf campus is ideally located at the edge of the Green Mountain National Forest. The Long Trail, which winds along the summit of the Green Mountains and extends from southern Vermont to the Canadian border, is a short hike from the School. A picnic at the nearby Robert Frost Farm and a tour of the Frost Cabin are popular Bread Loaf events, as are movies and dances in the Bread Loaf Barn. Playing fields and tennis courts on campus, along with nearby trails, lakes, and rivers, offer many opportunities for recreation.



*Student reading in the Bread Loaf Barn in Vermont.*



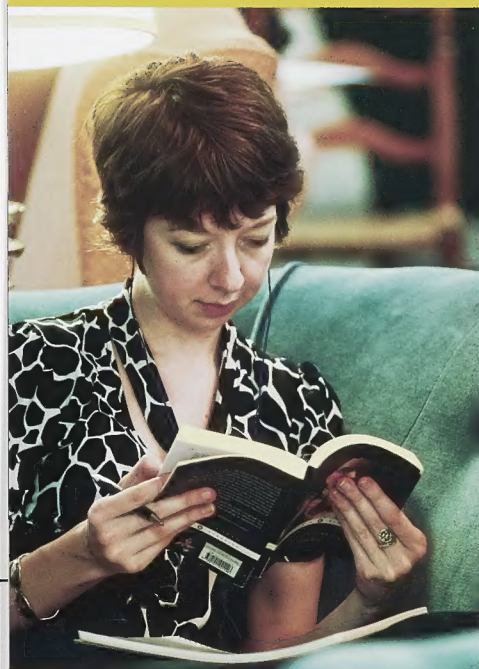
*Oxford transportation.*



*Turl Street outside Lincoln College.*



# Academics



*Reading in the Davison Library in Vermont.*

## Writing Centers

Each of the Bread Loaf campuses in the U.S. is home to a writing center, established in honor of Ken Macrorie, a leader in the field of writing and education. The centers support writing at Bread Loaf through individual peer tutoring, providing students with opportunities to develop discipline-specific writing skills in the context of their course work.



*The "writing rodeo," the student-named writing center in Santa Fe, holds its weekly meeting in St. John's College.*

## The Master of Arts (M.A.) Degree

The Bread Loaf M.A. program aims to give students a broad familiarity with the fields of British, American, and world literature. Candidates must hold a bachelor's degree from an accredited college to be eligible for admission. To earn the M.A., students must complete the equivalent of 10 one-unit courses, receiving a grade of B- or better in each; no thesis is required. Though students have 10 years to complete the degree, most take the equivalent of two courses per summer and finish the degree in four to five summers.

The curriculum is divided into six groups: (I) Writing and the Teaching of Writing; (II) British Literature through the Seventeenth Century; (III) British Literature since the Seventeenth Century; (IV) American Literature; (V) World Literature; (VI) Theater Arts. Degree candidates are required to take two courses from Group II, two from Group III, one from Group IV, and one from Group V. Upon the student's request, any one of these six group requirements may be waived.

## The Master of Letters (M.Litt.) Degree

The Master of Letters program aims to enable students to achieve mastery of a specialization within the fields of literature, pedagogy, and/or the creative arts. To be eligible for admission, candidates must hold an M.A. in English. To earn the M.Litt., students must complete the equivalent of 10 one-unit courses, receiving a grade of B- or better in each. Though students have 10 years to complete the degree, most take the equivalent of two courses per summer and finish the degree in four to five summers.

M.Litt. candidates design their own fields of concentration, in consultation with Bread Loaf's associate director. Seven of the 10 required courses must be in the field. Although no thesis is required, in the final summer degree candidates must pass a comprehensive examination or produce a final project representing the course work done in the field.

## Credits

The normal course load consists of two courses (two units) in New Mexico, North Carolina, and Vermont, and one course (two units) at Oxford. Each one-unit course at Bread Loaf meets five hours per week and receives the equivalent of three semester hours (or four and one-half quarter hours) of graduate credit. Students with an excellent academic record may request permission to take as a one-unit overload an Independent Reading Project; at Oxford only, an independent tutorial; or, in exceptional circumstances, a one-unit course. No course counted toward a degree elsewhere can be counted toward a Bread Loaf degree.

## Continuing Graduate Education

Students not seeking a degree may enroll for continuing graduate education. Upon the successful completion of a summer's courses, students will receive a Certificate in Continuing Graduate Education.

## Undergraduate Applicants

Exceptional undergraduates with strong backgrounds in literary study are eligible for admission to Bread Loaf after the completion of three years toward their bachelor's degree. The Bread Loaf course credits may be transferred to the students' home institutions or counted toward the Bread Loaf M.A.

## Transfer Credits

Up to two graduate courses (carrying the credit equivalent of six semester hours or nine quarter hours) may be transferred from other accredited institutions to count toward the Bread Loaf M.A. or M.Litt. degree. Each course must be approved for transfer by the associate director; students are urged to request preapproval before enrolling in outside courses. To receive transfer credit, students must earn a grade of B or better in the course. Courses cannot be counted for degree credit elsewhere and must be taken within the 10-year period of the Bread Loaf degree.



Credits earned at the Bread Loaf School of English are generally eligible for transfer to other graduate institutions as long as the courses are not to be counted toward a Bread Loaf degree.

### The Program in Theater

The Program in Theater provides formal and informal instruction in acting, directing, playwriting, stagecraft, and design. While the program is not structured as a professional training school or curriculum, it is oriented toward bringing students into contact with theater professionals in all fields. It also provides opportunities for Bread Loaf students to act in major productions, to direct one-act plays, and to perform in short student-directed plays and scenes.

The Bread Loaf campus in Vermont is home to the Bread Loaf Acting Ensemble, a group of professional actors who bring the performance of many kinds of literature (poetry, narrative, non-fiction, as well as plays) into Bread Loaf classrooms as a powerful vehicle for interpretation. In addition, the Ensemble stages a major theatrical production every summer, along with smaller staged readings or events; students may attend rehearsals and participate in the productions in a number of ways.

### Independent Reading Projects

With the approval of the associate director and an appropriate member of the faculty, qualified students may undertake an Independent Reading Project (IRP), to be carried out during the academic year and brought to completion, in consultation with a Bread Loaf faculty member, the following summer. The IRP serves as the equivalent of a one-unit Bread Loaf course and involves comparable reading, research, and writing; the project culminates in a 30-35 page essay or portfolio, submitted in early April of the research year. Students build the IRP from work done in a Bread Loaf course in which they have received an A- or higher; proposals are due at the end of the summer session before the research year. IRPs may be taken as part of the M.A. and M.Litt. degree and may fulfill group or field requirements. A tuition fee of \$2,243 is charged for each reading project.

### Independent Summer Reading Projects

Students who wish to pursue independent acting or directing projects may design an Independent Summer Reading Project, to be carried out during the summer session. Like the IRP, the summer reading project counts as the equivalent of a one-unit Bread Loaf course and must build on work done in a Bread Loaf course in which the student has received an A- or higher. Proposals are due by February 14 and must be approved by the director of the program in theater as well as by Bread Loaf's associate director. Cost is the same as that for the IRP.

### Oxford Independent Tutorials

Exceptional students attending Bread Loaf at Lincoln College, University of Oxford, may pursue an independent tutorial in addition to their primary course. These tutorial projects receive one unit of credit and should involve approximately the amount of reading and writing contained within a one-unit Bread Loaf course. Students design their own courses of study; proposals are due February 14 and must be approved by Bread Loaf's associate director and a member of the Bread Loaf/Oxford faculty, who will supervise the student's work during the ensuing summer. Students should register for the tutorial when they register for their primary Bread Loaf/Oxford course. A tuition fee of \$2,243 will be charged for the tutorial.

### Course Registration

Course registration begins on February 14. Detailed registration instructions will be sent to students who have been enrolled in the program.

At all campuses except Oxford, students may, with the instructor's permission, audit one course, in addition to the two courses taken for credit. Students regularly registered for a course may not change their status to that of auditor without permission from the director.



Cindy Rosenthal and student actors (left to right) Nathan Johnson and John Oliver in the 2010 production of Caryl Churchill's *Mad Forest*.

In recent years, major productions at Bread Loaf have included Thomas Middleton and William Rowley's *The Changeling*, William Shakespeare's *Twelfth Night*, and Caryl Churchill's *Mad Forest*.



Michael Cadden and an M.Litt. student confer in the Barn.

The 2011 production will be Tennessee Williams' *A Streetcar Named Desire*, which will also be featured in a course taught by Michael Cadden in Vermont this summer.





Miriam Gilbert talking with students at the 2010 Oxford graduation.

*"What I love about keeping close to Bread Loaf is the reminder that there's a strong tradition in our country of educating brilliantly... I owe an enormous amount of my own education and that of my students to the lessons I've learned directly from Bread Loaf and indirectly from those (Nanci Atwell, Dixie Goswami) who have grown there as well."*

—Dean Blase, Bread Loaf '01, currently in the Harvard Doctorate of Education Leadership program

*"Every Bread Loaf course I have taken since my first summer in Vermont is woven into my teaching, taking on new forms and new meaning... My students trust me to lead them to greater self-confidence with the text and then their own writing. Who would have thought that Spenser, Donne, and Milton could be such celebrities with suburban, iPod and cell phone-using, Jeep-driving seniors?"*

—Emma Watson, Bread Loaf '06, South Carolina teacher

# Admission & Aid

## Admission

New students are admitted on a rolling basis beginning on January 10; new applications will be accepted until May 15, or as long as space is available.

### M.A. Program, Continuing Graduate Education, and Undergraduate Applicants

Admission is based on college transcripts, letters of recommendation, a statement of purpose, and a writing sample.

### M.Litt. Program

Admission is limited to students holding an M.A. in English. Candidates will be evaluated primarily on the basis of their graduate course work and writing. Applicants holding a Bread Loaf M.A. are encouraged to apply by December 1.

**Bread Loaf is especially committed to increasing diversity in its community; minority candidates are encouraged to apply.**

### Application Instructions

New applicants should complete the online application form and mail supporting materials (designated on the form), along with a \$60 application fee, to the Bread Loaf office.

Admission cannot be deferred. Candidates who reapply within two years of a prior acceptance need only submit a new application form (preferably online); no additional application fee or supporting materials are required.

### Re-enrollment

Returning students should re-enroll online at the end of the summer session or early in the fall. They will be notified of re-enrollment in December. Students who earn a B- or lower in a Bread Loaf course will be placed on academic probation; students who earn more than one B- may be denied re-enrollment.

Returning students who have not attended Bread Loaf in the past 10 years must submit new application materials.

## Financial Aid

Middlebury College financial aid, in the form of grants and loans, is available to Bread Loaf students. Aid is awarded on the basis of financial need and scholastic achievement. To be considered for aid, a student must file a Bread Loaf Financial Aid Form with the Middlebury Office of Student Financial Services. (For more information, downloadable forms, and the link to the online financial aid application, visit the Bread Loaf Web site at: [www.middlebury.edu/blse/admissions/finaid](http://www.middlebury.edu/blse/admissions/finaid).) Since financial aid is dispensed on a first-come, first-served basis, students should complete and submit their application and aid materials as soon as possible.

In addition, students may be eligible for a number of special fellowships which Bread Loaf provides every summer, in conjunction with outside funders. Information on fellowships will be posted on the Bread Loaf Web site as these become available. On-campus student jobs are also available at the Vermont and New Mexico campuses.

## Fees

Fees for summer 2011 are listed on the front inside cover of this catalog. The tuition fee includes a fee for an accident insurance policy with limited coverage. The cost for an independent project or additional tutorial or course is \$2,243.

Upon notice from the Bread Loaf office, accepted applicants must pay a \$400 non-refundable enrollment deposit. Students will not be officially enrolled in the program or assigned rooms until this deposit is received. The deposit will be applied to the student's total bill.

Students who do not intend to live on campus must notify the Bread Loaf office no later than May 1. Otherwise, they will incur a non-refundable fee of \$300.

Final bills are mailed mid-April and are payable upon receipt. A late fee will be charged for bills not paid by June 1, except for those students admitted after bills have been sent. Checks should be made payable to Middlebury College. Students living outside the U.S. must have the checks made out in U.S. dollars.



# Other Information

## Refunds

Students who withdraw for medical reasons or serious emergencies forfeit the enrollment deposit but may receive refunds for any additional amounts paid as follows:

- before the end of first week of classes: 60 percent of tuition and 60 percent of board;
- before the end of second week of classes: 20 percent of tuition plus 20 percent of board;
- after the end of the second week of classes: no refunds.

## Texts

Texts for each course are listed with the course descriptions found in this catalog, in the order in which they will be studied. Students going to New Mexico, North Carolina, and Oxford must bring their own copies of the course texts; Bread Loaf does not maintain bookstores at these campuses. At Vermont, students may purchase required texts online through Middlebury College or in the onsite bookstore.

Students are strongly urged to complete as much reading as possible before their arrival in order to have more time during the session for re-reading, additional research, and writing.

## Transportation

Students are expected to make their own travel arrangements. They will receive information early in the spring about traveling to the campus at which they are enrolled.

## Transcripts

Official transcripts from the Bread Loaf School of English will be issued by Middlebury College for a fee of \$5 for each transcript ordered. Requests for transcripts must be made by the individual student, in writing (not by e-mail or fax) to the Registrar's Office, Forest Hall, Middlebury College, Middlebury VT 05753. Students can download a form from the Bread Loaf Web site. No transcript will be issued to students who are financially indebted to the College until satisfactory arrangements have been made with the Middlebury Controller's Office.

## Letters of Reference

Requests for letters of reference should be made to Bread Loaf's associate director, via the Bread Loaf office, and not to individual Bread Loaf faculty members.



*Between classes at the Barn in Vermont.*

Bread Loaf students and alumni can go to our Web site to find downloadable forms and more detailed information about:

- ordering official transcripts
- billing
- accessing grade reports
- requesting letters of recommendation
- transferring credits
- re-enrollment
- course registration
- accessing the student handbook
- contacting the Bread Loaf staff



*Former Bread Loaf director Jim Maddox (in apron) in action.*



*Students enjoy a view of the Rio Grande River outside Santa Fe.*



# Activities & Facilities



Writer Jimmy Santiago Baca gives a reading in Santa Fe. He will return in 2011.



"Page and Stage" students examine a First Folio version of Hamlet at the Shakespeare Centre Library and Archive in Stratford.



Michael Wood delivers the Elizabeth Drew lecture in Vermont.

## The Bread Loaf Teacher Network

Established in 1993, the Bread Loaf Teacher Network (BLTN) is one of the finest professional development networks in the country. Its primary goal is to encourage year-round collaboration among Bread Loaf teachers, faculty, and their students on innovative online projects designed to promote culturally sensitive and transformative literacy. BLTN members meet weekly at each campus throughout the summer and stay in contact via BreadNet throughout the academic year. All Bread Loaf students, faculty, and staff (past and present) are invited to join. As available, special fellowships for BLTN members are posted on the Bread Loaf Web site.

## Lectures and Readings

At each campus, Bread Loaf offers a number of lectures and readings which complement, expand, and enrich the content of the regular academic program. Speakers have included a diverse array of highly distinguished poets, novelists, critics, and teachers, from within and outside the Bread Loaf community. **See those listed on the opposite page.**

Experienced teacher-researchers visit Bread Loaf to offer workshops on practice-oriented research in the classroom. In addition, students at all campuses give readings from their own writings.

## Other Extracurricular Events

The community life at each campus includes a number of extracurricular events, among them weekly film showings and dances, special hikes or runs, student-generated sports events or tournaments (e.g., the Wimbleloaf tennis tournament in Vermont, bocce ball or volleyball matches), coffee houses, and musical performances by Bread Loaf students and alums. From summer to summer, students organize and participate in singing groups, in special interest discussion groups (e.g., on LGBT issues), and in other groups that arise to meet the moment.

## Library Facilities

The facilities of the Middlebury College Library in Vermont, which include the

Abernethy Collection of Americana and the Robert Frost Room, are available to Bread Loaf students. The Davison Memorial Library at Bread Loaf contains definitive editions, reference books, and reserve shelves for special course assignments.

- In New Mexico, students have use of the library of St. John's College, supplemented by books from the University of New Mexico and Middlebury College.
- In North Carolina, students have use of the R. Hiden Ramsey Library and its resources.
- At Oxford, students have use of both the Lincoln College Library and the Bodleian Library of Oxford, one of the finest research libraries in the world.

## Computer Facilities and BreadNet

Computer facilities are available at each of our campuses, but, if possible, students should bring their own computers. Most dormitories and common spaces at the Vermont campus have wireless capabilities; there is also an onsite computer center equipped with Macintosh computers and PC's. Student rooms in New Mexico, North Carolina, and Oxford have direct Internet connections.

All Bread Loaf students receive a free account on BreadNet, Bread Loaf's own electronic network. Because BreadNet serves as the primary means of contact among Bread Loaf staff, students, and faculty, we urge all students to sign on to BreadNet for both the summer and the academic year. Our computer staff are happy to give instruction on BreadNet use.

## Medical Facilities

At Bread Loaf/Vermont the Middlebury College medical director and his staff are available for consultation. The well-equipped Porter Medical Center in Middlebury is within easy reach.

At the other three sites, students with medical needs will be referred to local doctors.

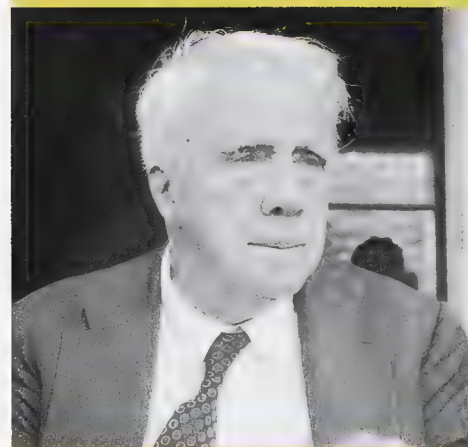


# The History

In 1915, Joseph Battell, a former Middlebury College student and a long-time Middlebury businessman, willed to Middlebury College an inn, a collection of cottages, and 31,000 acres in the heart of Vermont's Green Mountains. Once a private Victorian resort, these lands and residences would become home of the Bread Loaf School of English in 1919. Middlebury College initially established the School to provide graduate education in the fields of English and American literature, public speaking, creative writing, dramatic production, and the teaching of English. Since then, the Bread Loaf School has established additional campuses in the U.S. and U.K., and has distinguished itself especially as an innovative training ground for public and private school teachers of English and language arts.

During the last 91 years, Bread Loaf has counted among its faculty such outstanding teachers and scholars as Shirley Brice Heath, Harold Bloom, James Britton, Richard Brodhead, Cleanth Brooks, Elizabeth Drew, Oskar Eustis, A. Bartlett Giamatti, Laurence B. Holland, Margaret Homans, A. Walton Litz, Nancy Martin, Perry Miller, Arnold Rampersad, John Crowe Ransom, Joseph Roach, Jacqueline Jones Royster, Hertha Wong, and Robert Young.

No one has been identified with Bread Loaf more indelibly than has Robert Frost, who first came to the School on the invitation of Dean Wilfred Davison in 1921. Friend and neighbor to Bread Loaf, Frost returned to the School every summer, with but three exceptions, for 42 years. His influence is still felt, in part because Middlebury College owns and maintains the Robert Frost Farm as a national historic site near the Bread Loaf campus.



*Robert Frost at Bread Loaf.*

**Among the outside lecturers and readers at Bread Loaf have been distinguished poets, novelists, and critics.**

- John Ashbery
- Julia Alvarez
- Nancie Atwell
- Jimmy Santiago Baca
- C.L. Barber
- Saul Bellow
- John Berryman
- Willa Cather
- Sandra Cisneros
- Billy Collins
- Robert Frost
- Northrop Frye
- Marjorie Garber
- Stephen Greenblatt
- Seamus Heaney
- Jean Howard
- Shirley Jackson
- Tony Kushner
- Sinclair Lewis
- Archibald MacLeish
- J. Hillis Miller
- Scott Momaday
- Howard Nemerov
- Dorothy Parker
- Carl Sandburg
- Leslie Marmon Silko
- Charles Simic
- Patricia Spacks
- Allen Tate
- Richard Wilbur
- William Carlos Williams



*John Ashbery gives a poetry reading while Lucy Maddox holds the flashlight during a power outage in Vermont.*



# Bread Loaf Faculty, 2011

## ADMINISTRATION

**Emily C. Bartels**, B.A., Yale College; M.A., Ph.D., Harvard University. Professor of English, Rutgers University. Director of the Bread Loaf School of English.

**Django Paris**, B.A., University of California at Berkeley; M.A., Ph.D., Stanford University. Assistant Professor of English, Arizona State University. Associate Director of the Bread Loaf School of English.

## AT BREAD LOAF IN NEW MEXICO

**Cheryl Glenn, on-site director**, B.S., M.A., Ph.D., Ohio State University. Liberal Arts Research Professor of English and Women's Studies, Pennsylvania State University.

**Jesse Alemán**, B.A., M.A., California State University at Fresno; Ph.D., University of Kansas. Associate Professor of English, University of New Mexico.

**Alexander Huang**, Ph.D., Stanford University. Associate Professor of Comparative Literature, Pennsylvania State University.

**Carol Elliott MacVey**, M.A., Middlebury College. Lecturer in Theatre Arts, University of Iowa.

**Jeffrey Nunokawa**, B.A., Yale College; Ph.D., Cornell University. Professor of English, Princeton University.

**Jon Olson**, B.A., M.A., Andrews University; M.A., Ph.D., University of Southern California. Associate Professor of English, Pennsylvania State University.

**Jeffrey Porter**, B.A., State University of New York at Buffalo; Ph.D., University of Oregon. Associate Professor of English, University of Iowa.

**Patricia Powell**, B.A., Wellesley College; M.F.A., Brown University. Novelist.

**Claire Sponsler**, B.A., University of Cincinnati; Ph.D., Indiana University. Professor of English, University of Iowa.

## AT BREAD LOAF IN NORTH CAROLINA

**Stephen Donadio, on-site director**, B.A., Brandeis University; M.A., Ph.D., Columbia University. John Hamilton Fulton Professor of Humanities, Middlebury College.

**Valerie Babb**, B.A., Queens College, City University of New York; M.A., Ph.D., State University of New York at Buffalo. Professor of English, University of Georgia.

**Richard Chess**, B.A., Glassboro State College; M.A., Ph.D., University of Florida. Professor of Literature and Language, University of North Carolina at Asheville.

**David Kirkland**, B.A., Ph.D., Michigan State University; M.A., M.S., University of Michigan. Assistant Professor of English Education, Steinhardt School of Culture, Education, and Human Development, New York University.

**Beverly Moss**, B.A., Spelman College; M.A., Carnegie-Mellon University; Ph.D., University of Illinois at Chicago. Associate Professor of English, Ohio State University.

**Stuart Sherman**, B.A., Oberlin College; M.A., University of Chicago; Ph.D., Columbia University. Associate Professor of English, Fordham University.

**D. Vance Smith**, B.A., Westmont College; M.A., Ph.D., University of Virginia. Professor of English, Princeton University.

## AT BREAD LOAF AT LINCOLN COLLEGE, UNIVERSITY OF OXFORD

**Peter McCullough, on-site director**, B.A., University of California at Los Angeles; Ph.D., Princeton University. Sohmer-Hall Fellow in English Renaissance Literature, Lincoln College; Lecturer in English, University of Oxford.

**Christine Gerrard**, B.A., D.Phil., University of Oxford; M.A., University of Pennsylvania. Fellow and Tutor in English, Lady Margaret Hall; Lecturer in English, University of Oxford.

**Miriam Gilbert**, B.A., Brandeis University; M.A., Ph.D., Indiana University. Professor of English, University of Iowa.

**Jeri Johnson**, B.A., Brigham Young University; M.A., M.Phil., University of Oxford. Fellow and Tutor in English, Exeter College; Lecturer in English, University of Oxford.

**Victor Luftig**, B.A., Colgate University; M.A., Johns Hopkins University; Ph.D., Stanford University. Associate Professor, University of Virginia.

**Nicholas Perkins**, M.A., M.Phil., Ph.D., University of Cambridge. Fellow of St. Hugh's College; Lecturer in English, University of Oxford.



**Emma Smith**, B.A., M.A., D.Phil., University of Oxford. Fellow and Tutor in English, Hertford College; Lecturer, University of Oxford.

**Philip West**, B.A., M.A., M.Phil., Ph.D., University of Cambridge. Fellow and Tutor in English, Somerville College; Lecturer, University of Oxford.

#### AT BREAD LOAF IN VERMONT

**Isobel Armstrong**, F.B.A., B.A., Ph.D., University of Leicester; Emeritus Professor of English, Geoffrey Tillotson Chair, and Fellow, Birkbeck College, University of London, and Senior Research Fellow, Institute of English Studies, University of London.

**Michael Armstrong**, B.A., B.Phil., University of Oxford. Formerly Head Teacher, Harwell Primary School, Harwell, Oxfordshire.

**Caroline Bicks**, B.A., Harvard University; M.A., Ph.D., Stanford University. Associate Professor of English, Boston College.

**Sara Blair**, B.A., University of Virginia; M.A., Ph.D., Stanford University. Professor of English, University of Michigan.

**Michael Cadden**, B.A., Yale College; B.A., University of Bristol; D.F.A., Yale School of Drama. Director, Program in Theater and Dance, Princeton University.

**Dare Clubb**, B.A., Amherst College; M.F.A., D.F.A., Yale School of Drama. Associate Professor of Playwriting, University of Iowa.

**Tyler Curtain**, B.Sc., University of Colorado at Boulder; Ph.D., Johns Hopkins University. Associate Professor of English and Comparative Literature, University of North Carolina at Chapel Hill.



*Jacques Lezra, part of a faculty panel on teaching film.*

**Lars Engle**, A.B., Harvard University; M.A., University of Cambridge; Ph.D., Yale University. James G. Watson Professor of English, University of Tulsa.

**Jonathan Freedman**, B.A., Northwestern University; M.A., Ph.D., Yale University. Professor of English and American Studies, University of Michigan.

**John M. Fyler**, A.B., Dartmouth College; M.A., Ph.D., University of California at Berkeley. Professor of English, Tufts University.

**Dixie Goswami**, B.A., Presbyterian College; M.A., Clemson University. Professor of English Emerita, Clemson University.

**Jennifer Green-Lewis**, M.A., University of Edinburgh; Ph.D., University of Pennsylvania. Associate Professor of English, George Washington University.

**David Huddle**, B.A., University of Virginia; M.A., Hollins College; M.F.A., Columbia University. Professor Emeritus, University of Vermont; Visiting Distinguished Professor of Creative Writing, Hollins University.

**Amy Hungerford**, B.A., M.A., Ph.D., Johns Hopkins University. Professor of English, Yale University.

**Michael R. Katz**, B.A., Williams College; M.A., D.Phil., University of Oxford. Professor Emeritus of Russian and East European Studies, Middlebury College.

**Holly Laird**, A.B., Bryn Mawr College; Ph.D., Princeton University. Frances W. O'Hornett Professor of Literature, University of Tulsa.

**Alan MacVey**, B.A., M.A., Stanford University; M.F.A., Yale University. Professor and Director of the Division of Performing Arts, University of Iowa.





#### 2010 FACULTY AT BREAD LOAF IN VERMONT

**Front row (left to right):** Jennifer Wicke, Stephen Thorne, Angela Brazil, Robert Stepto, Isobel Armstrong, Michael Armstrong, Margery Sabin, Jonathan Freedman, Cindy Rosenthal, Susanne Wofford, Margery Sokoloff, Michael Cadden, Paul Muldoon, Django Paris, Dixie Goswami, Emily Bartels

**Back row:** David Huddle, Craig Maravich, Ben Steinfeld, Brian McEleney, Alan MacVey, Lucy Maddox, Dare Chubb, Jacques Lezra, Will Nash, Sara Blair, Jonathan Strong, Jeffrey Shoulson, Amy Hungerford, James Maddox (Director), Jennifer Williams

**William Nash**, B.A., Centre College of Kentucky; M.A., Ph.D., University of North Carolina at Chapel Hill. Professor of American Studies, Middlebury College.

**Margery Sabin**, B.A., Radcliffe College; Ph.D., Harvard University. Lorraine Chiu Wang Professor of English, Wellesley College.

**Sheldon Sax**, B.A., University of Toronto; M.A., Simon Fraser University; Director of Education Technology, Middlebury College.

**Tracy Smith**, B.A., Harvard University; M.F.A., Columbia University. Assistant Professor of Creative Writing, Princeton University.

**Michele Stepto**, B.A., Stanford University; M.A., San Francisco State University; Ph.D., University of Massachusetts, Amherst. Lecturer, Department of English, Yale University.

**Robert Stepto**, B.A., Trinity College, Hartford; M.A., Ph.D., Stanford University. Professor of English, African American Studies, and American Studies, Yale University.

**Jonathan Strong**, B.A., Harvard University. Lecturer in English, Tufts University.

**Sam Swope**, B.A., Middlebury College; M.A., University of Oxford. Dean, The Cullman Center Institute for Teachers, New York Public Library.

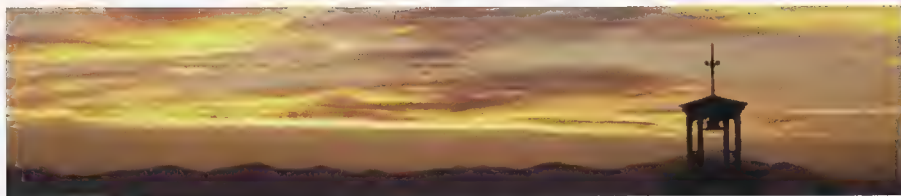
**Jennifer Wicke**, B.A., University of Chicago; M.A., Ph.D., Columbia University. Professor of English, University of Virginia.

**Maisha Winn**, B.A., University of California at Davis; M.A., Stanford University; Ph.D., University of California at Berkeley. Associate Professor in Language, Literacy, and Culture, Emory University.



## Courses

### Bread Loaf in New Mexico



#### Group I (Writing and the Teaching of Writing)

##### 7005a Writing Fiction/Ms. Powell/M, W 9-11:45

Although this workshop involves quite a bit of reading, it is primarily a writing workshop. Each class will be spent examining stories submitted by its members. These stories, fragments, portions of a novel will have been copied by the authors and made available several days prior to each session. Everyone should provide extensive written comments on each submission in addition to giving honest, detailed, and tactfully phrased criticism in class.

*Texts:* Janet Burroway, *Writing Fiction: A Guide to Narrative Craft* (Longman). Any edition of this book will do.

##### 7111 Rhetorics of Silence/Ms. Glenn/T, Th 9-11:45

Silence has long been considered a trope for oppression, passivity, stupidity, or obedience. Speaking out, on the other hand, is thought to be liberating and powerful, especially given our talkative Western culture, where speech is synonymous with civilization itself, and where silence is too often regarded *only* as agreement. The purpose of this class will be to demonstrate the ways silence, like the zero in mathematics, is an absence with a function. To that end, "Rhetorics of Silence" will examine the ways silence "speaks" across various settings and situations, especially in the Southwest. The class will open with a discussion of the role silence plays in the Cather novel, before moving to an overview of Western rhetorical principles, including rhetorical analysis. Then we will examine various sites where silence and silencing reside: imaginative literature, religion, gendered communication (private or public, individual or group); Native cultures; and classrooms. Our readings, writing, and discussions will bring us to an informed appreciation of silence as an un/successful rhetorical position or strategy (silencing, being silenced, choosing silence). Please be sure to read Cather's *Death Comes for the Archbishop* for our first class meeting.

*Texts:* Willa Cather, *Death Comes for the Archbishop* (Vintage); Cheryl Glenn, *Unspoken* (Southern Illinois); Leslie Marmon Silko, *Storyteller* (Arcade); Rudolfo Anaya, *Bless Me, Ultima* (Grand Central); Keith Basso, *Wisdom Sits in Places* (New Mexico); Sherman Alexie, *The Absolutely True Diary of a Part-Time Indian* (Little, Brown); Mary Reda, *Between Speaking and Silence* (SUNY); Laura Tohe, *No Parole Today* (West End); Jimmy Santiago Baca, *A Place to Stand: The Making of a Poet* (Grove); Modern Language Association, *The MLA Handbook for Writers of Research Papers*, 7th ed. (MLA); Cheryl Glenn and Loretta Gray, *Hodges' Harbrace Handbook*, 17th ed. (Cengage).

##### 7130 Teaching Writing One to One/Mr. Olson/T, Th 2-4:45

This course investigates the rationale, organization, and uses of writing centers, generally, and of teaching writing one to one, specifically. Writing centers provide sites of personalized, one-to-one writing instruction for writers in grades K-12, graduate programs, corporations, and civic communities. The course invites students who wish to propose, direct, or tutor in a writing center. The course also invites students who wish to improve their ability to teach writing one to one during office hours, study halls, or, as Paulo Freire would have liked, under the shade of a mango tree. Writing assignments include an I-Search paper and reflections on teaching in response to Shaun Tan's tales and illustrations. A practicum gives students experience as writing center peer readers. For the first class meeting, read Macrorie's *The I-Search Paper*, and let a writing center-related search topic choose you.

*Texts:* Ken Macrorie, *The I-Search Paper* (Boynton/Cook); *The St. Martin's Sourcebook for Writing Tutors*, ed. Christina Murphy and Steve Sherwood, 4th ed. (Bedford/St. Martin's); Anne Ellen Geller, et al., *The Everyday Writing Center* (Utah); Shaun Tan, *Tales from Outer Suburbia* (Scholastic).

#### Group II (British Literature through the Seventeenth Century)

##### 7210a Chaucer/Ms. Sponsler/M, W 9-11:45

This course will study the *Canterbury Tales*, Chaucer's extraordinary story collection. Among the topics we will consider are: Chaucer's literary influences and his cultural context in fourteenth-century England; his stylistic innovations and his importance for the English language; the pleasures of his poetry; the many interpretive issues raised by the *Tales* (including questions of perennial interest involving gender, class, and religion); his canonization as a major author; his literary legacy; and his continued appeal, place in the curriculum, and relevance for modern readers. Our approach to these topics will emphasize close reading, which will help us explore how Chaucer creates his dazzling effects. Selected historical and critical essays will enrich and contextualize our discussions, as will the occasional film and a culminating pilgrimage of our own. No prior experience with medieval literature is needed to enjoy and profit from this class.

*Texts:* *The Canterbury Tales: Complete*, ed. Larry D. Benson (Houghton Mifflin) or *The Riverside Chaucer* (Houghton Mifflin) from which the paperback *Tales* is excerpted. *The Cambridge Companion to Chaucer*, ed. P. Boitani and J. Mann, 2nd ed. (Cambridge) will be on reserve; you are not required to purchase it, but you may wish to for the sake of convenience.

##### 7271 Global Shakespeare/Mr. Huang/T, Th 2-5:00

Voodoo *Macbeth*? Heir apparent of the Denmark Corporation in Manhattan? A pair of star-crossed lovers from feuding families selling chicken rice in Singapore? A world-class and truly global author, Shakespeare continues to be the most frequently performed playwright. In the past century, stage, film, and television adaptations of Shakespeare have emerged on a wide range of platforms—from YouTube to Wiki to street theater—and in various audiovisual idioms around the world. Beyond the U.K., U.S., and Canada, his plays and motifs are present in the performance cultures of Europe, the Middle East, Asia and Asia/Pacific, Africa, Latin America, Russia, Australia, New Zealand, and far-flung corners of the globe. In fact, the history of global performance dates back to Shakespeare's lifetime. What is the secret of Shakespeare's wide appeal? Has Shakespeare always been a cultural hero? How do directors around the world interpret such timeless tragedies as *Macbeth*, *Hamlet*, *King Lear*, *Othello*, and *Romeo and Juliet*? This course examines the aesthetics and techniques of interpreting Shakespeare, with an emphasis on the conversations between Shakespeare's modern collaborators in a truly global array of linguistic and cultural traditions. Specifically, the course considers the tensions between claims for originality and poetic license, text and representation, globalization and localization, and between interculturalism and nationalism. We shall examine the phenomenon of adaptation, beginning with an overview of "appropriation" as a historical and colonial practice. Special consideration is given to the cultural history of the Shakespearean corpus. The course introduces students to the English-subtitled theater works and films of directors from Kuwait, France, South Africa, Japan, Germany, Singapore, China, the U.K., and U.S. All videos have English subtitles.

*Texts:* William Shakespeare, *Romeo and Juliet*, ed. Peter Holland (Penguin); Linda Hutcheon, *A Theory of Adaptation* (Routledge); Shakespeare, *Four Tragedies*, ed. T.J.B. Spencer (Penguin); Alexander Huang, *Chinese Shakespeares* (Columbia); Sulayman Al-Bassam, *The Al-Hamlet Summit* (Hertfordshire; bilingual ed.). We will also be using the open-access video archive *Global Shakespeares*, ed. Alexander Huang and Peter Donaldson (<http://globalshakespeares.org/>), as well as other books, online resources, and videos that will be on reserve at Bread Loaf.





Hiking in New Mexico.

### Group III (British Literature since the Seventeenth Century)

#### 7390 The Essay and Its Vicissitudes/Mr. Nunokawa/M, W 2-4:45

This course will introduce students to the range of the essay form as it has developed from the early modern period to our own. The class will be organized, for the most part, chronologically, beginning with the likes of Bacon and ending with some lustrous contemporary examples of, and luminous reflections on, the form. We will consider how writers as various as Bacon, Hume, Johnson, Hazlitt, Emerson, Woolf, Baldwin, and Elizabeth Hardwick define and revise the shape and scope of those disparate aspirations in prose that have come to be called collectively The Essay. The writing assigned for this course will seek to enlist the essays not only as objects of analysis but also as models for our own essays in the essay form.

*Texts:* The texts will be supplied by the professor in the form of a reader; the reader will be available for purchase through the Middlebury College bookstore early in March.

#### 7450 Cinema and the Modern Novel/Mr. Porter/M, W 9-11:45

When Salman Rushdie claimed that his first literary inspiration was *The Wizard of Oz* (the movie, not the book), he was reminding us of the great influence film has on popular culture. Modern cinema has returned the favor many times over by seeking its sources in literary works of fiction, from Franz Kafka's *The Trial* to Vladimir Nabokov's *Lolita*. On average 30 novels every year are turned into films. But as anyone knows who has seen the film adaptation of James Joyce's "The Dead," a renowned story does not necessarily make a great film. What does it take to turn a work of fiction into a good movie, and what can cinema tell us about literature? We'll find out by matching classic twentieth-century novels with their cinematic adaptations. Our discussions will consider key modernist topics, including alienation, loss of self, the problem of knowing, disenchantment, the crisis of enlightenment, and the challenge of indeterminacy—all of which are at heart problems of adaptation as well. Assignments will include a presentation and two analytical papers. Please try to read as many of the books as possible before you arrive. We will set up a schedule of weekly screenings at the beginning of the session. (*This course can be used to satisfy either a Group III or a Group V requirement.*)

*Texts:* Joseph Conrad, *Heart of Darkness* (Oxford); D.H. Lawrence, *Women in Love* (Oxford); Franz Kafka, *The Trial* (Shocken); Graham

Green, *The Third Man* (Penguin); Vladimir Nabokov, *Lolita* (Vintage); Kobo Abe, *Woman in the Dunes* (Vintage). *Films:* Francis Ford Coppola, *Apocalypse Now* (1979); Ken Russell, *Women in Love* (1969); Orson Welles, *The Trial* (1962); Carol Reed, *The Third Man* (1949); Stanley Kubrick, *Lolita* (1962); Hiroshi Teshigahara, *Woman in the Dunes* (1964).

### Group IV (American Literature)

#### 7516 Nineteenth-Century American Gothic/Mr. Alemán/T, Th 9-11:45

This course focuses on the emergence of the American gothic in nineteenth-century literature and culture. The course begins with Charles Brockden Brown's *Edgar Huntly*, a tale about a man who kills Indians while sleepwalking, and concludes with Henry James' ghost-story thriller, *The Turn of the Screw*. In between we'll read short stories by Washington Irving, Edgar Allan Poe, Nathaniel Hawthorne, Herman Melville, Louisa May Alcott, Kate Chopin, Charlotte Perkins Gilman, and Charles Chesnutt, to name a few, and we'll study diverse manifestations of the gothic in American culture, among them examples from art and architecture, asylums, cultures of the dead, pseudo-science, and slavery. The readings will balance literary and cultural studies with theories of the fantastic, the grotesque, the uncanny, and the supernatural, to come to an understanding of the American gothic—its tropes, forms, and characteristics—as it emerges out the nation's racial fears, sexual codes, class anxieties, religious history, and westward expansion.

*Texts:* Charles Brockden Brown, *Edgar Huntly* (Penguin); *American Gothic*, ed. Charles Crow (Blackwell); *Empire and the Literature of Sensation*, ed. Jesse Alemán and Shelley Streeby (Rutgers). The following will be available online prior to the summer session as required reading: Edgar Allan Poe, "The Black Cat," "William Wilson," and "Berenice"; Nathaniel Hawthorne, "The Minister's Black Veil," "The Birth-Mark," and "Rappaccini's Daughter"; Herman Melville, "Benito Cereno"; Louisa May Alcott, "My Contraband"; Charles Chesnutt, "The Goophered Grapevine"; Samuel Clemens, "A True Story"; Ambrose Bierce, "Chickamauga"; Charlotte Perkins Gilman, "The Yellow Wall-Paper"; selections from Sarah Burns, *Painting the Darkside*; Phoebe Stanton, *The Gothic Revival and American Church Architecture*; and select theoretical texts on the gothic.



Eileen Clark, Jesse Alemán, and Patricia Powell at the graduation reception at St. John's.





Cheryl Glenn and Jim Maddox in *Santa Fe*.

#### 7650a The Contemporary American Short Story/

Ms. Powell/M, W 2-4:45

This course looks at the major trends in contemporary American short fiction, with particular attention to the various strategies writers employ when designing the short story and the collection.

*Texts:* Sherman Alexie, *Ten Little Indians* (Grove); Ann Cunimins, *Red Ant House* (Mariner); Lorrie Moore, *Birds of America* (Vintage); Andre Dubus, *In the Bedroom* (Vintage); Carole Maso, *Aureole* (City Lights); Robert Olen Butler, *Good Scent from a Strange Mountain* (Grove); Edwidge Danticat, *The Dew Breaker* (Vintage); Lan Samantha Chang, *Hunger* (Penguin); Charles Johnson, *The Sorcerer's Apprentice: Tales and Conjurings* (this book is out of print, but used copies are available from online sources).

#### 7674 Southwestern Literature and Film/Mr. Alemán/

T, Th 2-4:45

This course surveys Southwestern literature and film to analyze how Native, Mexican, and Anglo Americans imagine life in Texas, New Mexico, Arizona, California, Nevada, or the U.S.-Mexico borderlands. We'll consider the region through folklore, the environment, visual culture, and horror. The class begins with *The Myth of Santa Fe*, an overview of the "city different" and its power of representation; we then move to mid-nineteenth and early twentieth-century folk and written material before turning to modern literature and movies; and, finally, the class culminates with a sequence on Southwestern horror, which narrates the transformations that the Southwest undergoes during modern and contemporary periods. The class will also examine the craft of cinema—from film production to scene analysis—as well as some aspects of film theory. Please view all films in their entirety before the start of the summer session; some titles will be screened for the class and the rest of the Bread Loaf community on designated movie nights.

*Texts:* Chris Wilson, *The Myth of Santa Fe* (New Mexico); John Rollin Ridge, *The Life and Adventures of Joaquín Murieta* (Oklahoma); Mary Austin, *Land of Little Rain* (Penguin); Jimmy Santiago Baca, *Spring Poems along the Rio Grande* (New Directions); A.A. Carr, *Eye Killers* (Oklahoma); Leslie Marmon Silko, *Ceremony* (Penguin); Norma Cantú, *Canícula* (New Mexico). *Films:* *The Mask of Zorro*, *Young Guns*, *The Searchers*, *No Country for Old Men*, *The Prophecy*, and *The Devil Never Sleeps*; with clips from *Texas Chainsaw Massacre*, *The Hills Have Eyes*, and *Tremors*.

## Group V (World Literature)

**7450 Cinema and the Modern Novel/Mr. Porter/M, W 9-11:45**  
See the description under Group III offerings. This course can be used to satisfy either a Group III or a Group V requirement.

**7756 Literary Theory in Global Contexts/Mr. Huang/**  
T, Th 9-12:00

Why does literary and cultural criticism frequently draw and even rely upon paradigms developed in other fields, with political and social theories now part of a lingua franca of humanities? What are the roles of literary and cultural critics today? How do theories "work" in the global context? This seminar introduces students to theories of literature and methods of comparative study and the ways in which literary theory circulates in an era of cultural globalization. We will ground the discussion of theories in selected films and literary masterpieces. Among other topics, we will explore the dialectics between the contingencies of history and universalizing theories, between textuality and visuality, between formalist and ideological approaches to cultural phenomena, and between print culture and new media. A second area of emphasis will be on globalization. Critical theories travel far and wide across geo-political borders and are themselves products of traveling critics (e.g., Jerusalem-born Palestinian-American scholar Edward Said; Algerian-born French philosopher Jacques Derrida who resided in California; Bulgarian-French feminist psychoanalyst Julia Kristeva). As we study how to read across cultures and world literature, we will also explore the ways in which theories reflect the critics' own experience abroad and will read canonical Western theorists along with critics from other cultures.

*Texts:* *The Norton Anthology of Theory and Criticism*, 2nd ed., ed. Vincent B. Leitch (Norton); we will read selections by the following theorists, in the order listed, and students registering for this course will receive a complete list of the essays for which they will be responsible: Leitch; Foucault; Barthes; Wimsatt and Beardsley; Iser; de Saussure; Derrida; Marx; Benjamin; Horkheimer and Adorno; Bourdieu; Freud; Said; Gates; Jameson; Lyotard; Eagleton; Thiong'o, Liyong, and Owuor-Anyumba; Anderson, Li, Haratani, Butler, Lowe, Hayles. There will be an electronic course reader, and *The Johns Hopkins Guide to Literary Theory and Criticism* will be available (online) in the library, along with a selection of reserve books and videos.

## Group VI (Theater Arts)

**7805 Acting: The Key to Understanding Dramatic Texts/**  
Ms. MacVey/M, W 2-4:45

Approaching the study of dramatic literature as an actor provides the most fundamental and helpful key to textual analysis of any play, whether by Shakespeare or Beckett. By learning how to act, students gain new insight and approaches to teaching drama. We focus on the set of questions an actor uses; we apply those questions to exercises, scene study and text; we practice basic acting skills needed to approach a text with honesty, imagination and theatrical energy. The workshop ends with a public performance of a scene from a realistic play. An equally demanding part of the course is daily journal writing, focusing on the actor's perspective. Students need to be available for rehearsals some evenings and weekends and must attend the final class critique. No prior acting experience is necessary.

*Texts:* Eugen Herrigal, *Zen in the Art of Archery* (Vintage); Konstantin Stanislavsky, *An Actor Prepares* (Routledge); Anton Chekhov, *The Seagull*, trans. Carol MacVey (photocopy available first day of class); Michael Shurtleff, *Audition* (Bantam).



# Bread Loaf in North Carolina



## Group I (Writing and the Teaching of Writing)

### 7000a Poetry Workshop/Mr. Chess/T, Th 2-4:45

Imitation and departure. In our workshop, we'll practice reading the work of other poets to pick up ideas to inform our own original poetry as well as ideas to resist or transform in our work. The main poet we'll read closely together is Natasha Trethewey, who will be visiting Bread Loaf/Asheville for a reading and talk this summer. We'll also discuss some of the poems included in Kenneth Koch's *Making Your Own Days* as well as poems I'll bring to class throughout the summer. We'll write two poems every week, some of which will be discussed in class. We'll also discuss your work in individual conferences. You should leave the class with a small portfolio of original work and some new ideas about how to read the poems of others with an eye toward your own work.

*Texts:* Kenneth Koch, *Making Your Own Days: The Pleasures of Reading and Writing Poetry* (Touchstone); Natasha Trethewey, *Domestic Work* (Graywolf); Belloc's *Ophelia: Poems* (Graywolf), *Native Guard: Poems* (Mariner), *Beyond Katrina: A Meditation on the Mississippi Gulf Coast* (Georgia).

### 7107 Linguistic Pluralism, Politics, and Pedagogy/

Mr. Kirkland/M, W 2-4:45

Language helps define one's sense of identity, and it is absolutely necessary in the process of struggling for liberation. Words when spoken have the power to transform the world, from the inside out. Yet once uttered, languages bend and break under the strain of the here and now, the stretch of history and what Michel Foucault terms its "politics of truth," and the dialectical tug of competing interests. Language is critical in talking about the education of people because it represents a people's theory of reality; it explains, interprets, constructs, and reproduces that reality. This course examines the politics of language, exploring the power of the spoken and written word, always articulated in dialect, constructing identities, possibilities, and meanings of the molding clay of breath. The course explores the role that languages play in both teaching and learning, in the sciences and the arts. It seeks to understand how youth, in particular, struggle with words, theirs and others, to cultivate visions of self, justice, and liberation, and how individuals—youth and non-youth alike—take on new meaning beginning with a voice and verb.

*Texts:* Dohra Ahmad, *Rotten English: A Literary Anthology* (Norton); Geneva Smitherman, *Word from the Mother: Language and African Americans* (Routledge).

### 7112 Hip Hop and Youth Culture as Social Justice Texts/

Mr. Kirkland/M, W 9-11:45

Teaching hip hop and youth culture as social justice texts can facilitate the development of critical consciousness in youth and transform the experience of schooling. How can the knowledge reflected in such texts engender discussions of esteem, power, place, and purpose and encourage students to further their own knowledge of society and politics? How can such texts help youth make sense of the world along unique lines of intellectual analysis and in ways that correspond to the processes needed for ensuring fuller, more just democratic participation? This course will address these questions in ways that view hip hop and youth culture—their texts and languages—as valuable resources worthy of serious study. You will learn to teach by learning from, about, and through these resources. The goal of the course will be to help you move beyond traditional pedagogical formulations and toward broader, more culturally responsive and inclusive critical approaches that allow you to interrogate the various literatures, languages, cultures, and agendas from which we as citizens passionately and impassionately have come to view ourselves and others, the word, and the world.

*Texts:* H. Samy Alim, *Roc the Mic Right: The Language of Hip Hop Culture* (Routledge); Marc Lamont Hill, *Beats, Rhymes, and Classroom Life* (Teachers College); Ernest Morrell, *Critical Literacy and Urban Youth: Pedagogies of Access, Dissent, and Liberation* (Routledge).

### 7130 Not Your Grandpa's Center: Twenty-First-Century Writing Center Theories and Practices/Ms. Moss/M, W 9-11:45

Twenty-first-century writing centers are far more than sites where individuals receive feedback on their writing. While such feedback will always be a trademark of writing center work, contemporary writing centers are places where academic and public literacies are explored through a variety of innovative programming designed to meet the needs of the communities they serve. Whether those communities are in high schools, colleges, universities, or community centers, or whether they meet in virtual spaces or face to face, writing centers have become important sites of inquiry which benefit all their stakeholders—clients, tutors, schools, and researchers alike. In this course, we will explore the histories, rationales, and current uses of writing centers, writing center theories, and tutoring theories and strategies. We will also focus on designing and administering writing centers. This course will be particularly useful for those of you interested in designing a writing center for your school and for those interested in working in the Bread Loaf/Asheville writing center. Students enrolled in this course will tutor at least one hour per week in the writing center and assist in planning workshops for the Bread Loaf/Asheville community.

*Texts:* Christina Murphy and Stephen Sherwood, *St. Martin's Sourcebook for Writing Tutors*, 4th ed. (Bedford/St. Martins); *The Writing Center Director's Resource Book*, ed. Christina Murphy and Byron Stay (Erlbaum); Richard Kent, *A Guide to Creating Student-Staffed Writing Centers, Grades 6-12* (Lang); Anne Ellen Geller, et al., *The Everyday Writing Center: A Community of Practice* (Utah); and selected essays.

## Group II (British Literature through the Seventeenth Century)

### 7203 The Medieval English Romance/Mr. V. Smith/T, Th 2-4:45

A few well-known romances give the category of the romance in medieval England some coherence: *Sir Gawain and the Green Knight*, Chaucer's *Knight's Tale*, and *The Wife of Bath's Tale*, perhaps *King Horn* and *Havelok the Dane*. Yet it is difficult to say what a "romance" is in Middle English, and its broadest definition includes any text not in Latin. This course will begin by comparing some French romances with later Middle English translations in order to think about the ways in which stories can be told differently, and why they might be told differently. In reading a group of texts that are related to each other in many ways, but in no universal way, we will look at some of the modern critical options that have been offered, including versions of formalism, psychoanalysis, and new historicism, and at some of the clues these texts themselves offer about their history, audience, and purpose. We will examine their interests in the concepts of property, the threat of alterity, the work of devotion, forms of national and psychic identification, and social status—especially in the form of a nostalgic or a real chivalry.

*Texts:* Chrétien de Troyes, *Arthurian Romances*, ed. William Kibler, rev. ed. (Penguin); Marie de France, *The Lais of Marie de France*, ed. and trans. Keith Busby (Penguin); *The Middle English Breton Lays*, ed. Anne Laskaya and Eve Salisbury (Western Michigan); *Four Romances of England*, ed. Ronald B. Herzman et al. (Western Michigan); Geoffrey Chaucer, *The Canterbury Tales* (original spelling ed.), ed. Jill Mann (Penguin); *Sir Gawain and the Green Knight* (facing-page trans.), ed.



James Winny (Broadview); *The Cambridge Companion to Medieval Romance*, ed. Roberta L. Krueger (Cambridge).

## 7252 Shakespeare and Companies: Three Plays, Six Centuries/ Mr. Sherman/M, W 9-11:45

One way of gauging how much Shakespeare put into his plays is to track how much players and playgoers have gotten out of them, generation after generation, century after century. Shakespeare's plays change every time they're performed; the changes invariably register new possibilities in the plays, and new pressures in the cultures and the theatrical companies that produce them. Combining close readings of three plays with sustained looks at their stage and film histories, we'll seek to track the changes and make sense of them, in productions ranging (globally) from the Globe then to the Globe now.

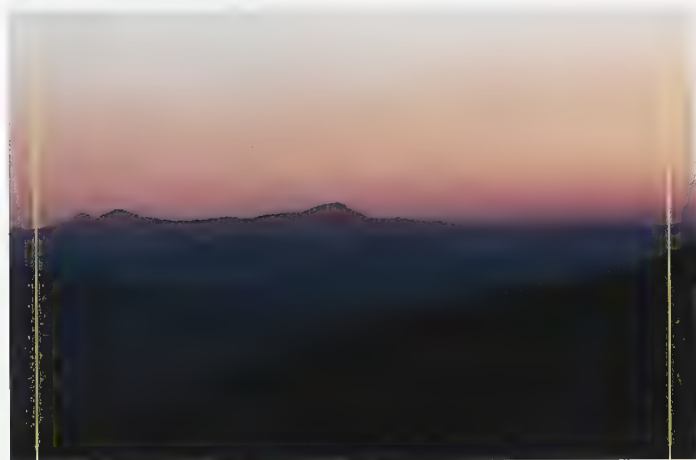
**Texts:** You will need to own and use the following specific editions: William Shakespeare, *Much Ado about Nothing*, ed. Barbara Mowat and Paul Werstine (Folger/Washington Square); *Much Ado about Nothing*, ed. John Cox (Shakespeare in Production series/Cambridge); *The Merchant of Venice*, ed. Leah Marcus (Norton Critical Ed.); *The Merchant of Venice*, ed. Charles Edelman (Shakespeare in Production/Cambridge); *The Tempest*, ed. Peter Hulme and William Sherman (Norton Critical Ed.); *The Tempest*, ed. Christine Dymkowski (Shakespeare in Production/Cambridge).

## Group III (British Literature since the Seventeenth Century)

### 7403 Laugh, Cry, Hum, Quake: Comedies, Tragedies, Musicals, and Melodramas, London 1700-1900/ Mr. Sherman/T, Th 9-11:45

Over the course of two centuries, British playwrights and players hit upon a huge new panoply of ways to trigger in their audiences the responses tagged above; many of their methods are still at work in the entertainments we seek and savor now. By close readings of the plays and their contexts (cultural, theatrical, social, political) we'll track the development of those techniques, seeking to make sense of how they worked and why they matter. As a running litmus test, we'll check in on Shakespeare every half-century or so, to see what actors and audiences were up to with him.

**Texts:** You will need to own and use the following specific editions (other playtexts will be supplied as pdfs): William Shakespeare, *Macbeth*, ed. John Wilders (Shakespeare in Production/Cambridge); John Gay, *The Beggar's Opera*, ed. David Lindley and Vivien Jones (New Mermaids/Methuen); George Lillo, *The London Merchant*, ed. William McBurney (Nebraska); Oliver Goldsmith, *She Stoops to Conquer*, ed. James Ogden (New Mermaids/Methuen); Stephen Sondheim, *Sweeney Todd* (Applause).



Mt. Pisgah sunset.



2010 Bread Loaf/Asheville faculty and guests: (left to right) Beverly Moss, Elizabeth Spiller, Ronald Sharp, Tilly Warnock, Richard Chess, John Warnock, Stephen Donadio, Valerie Smith, Stuart Sherman, Jim Maddox

## Group IV (American Literature)

### 7583 Memory in African American Public and Literary Discourse/ Ms. Moss/M, W 2-4:45

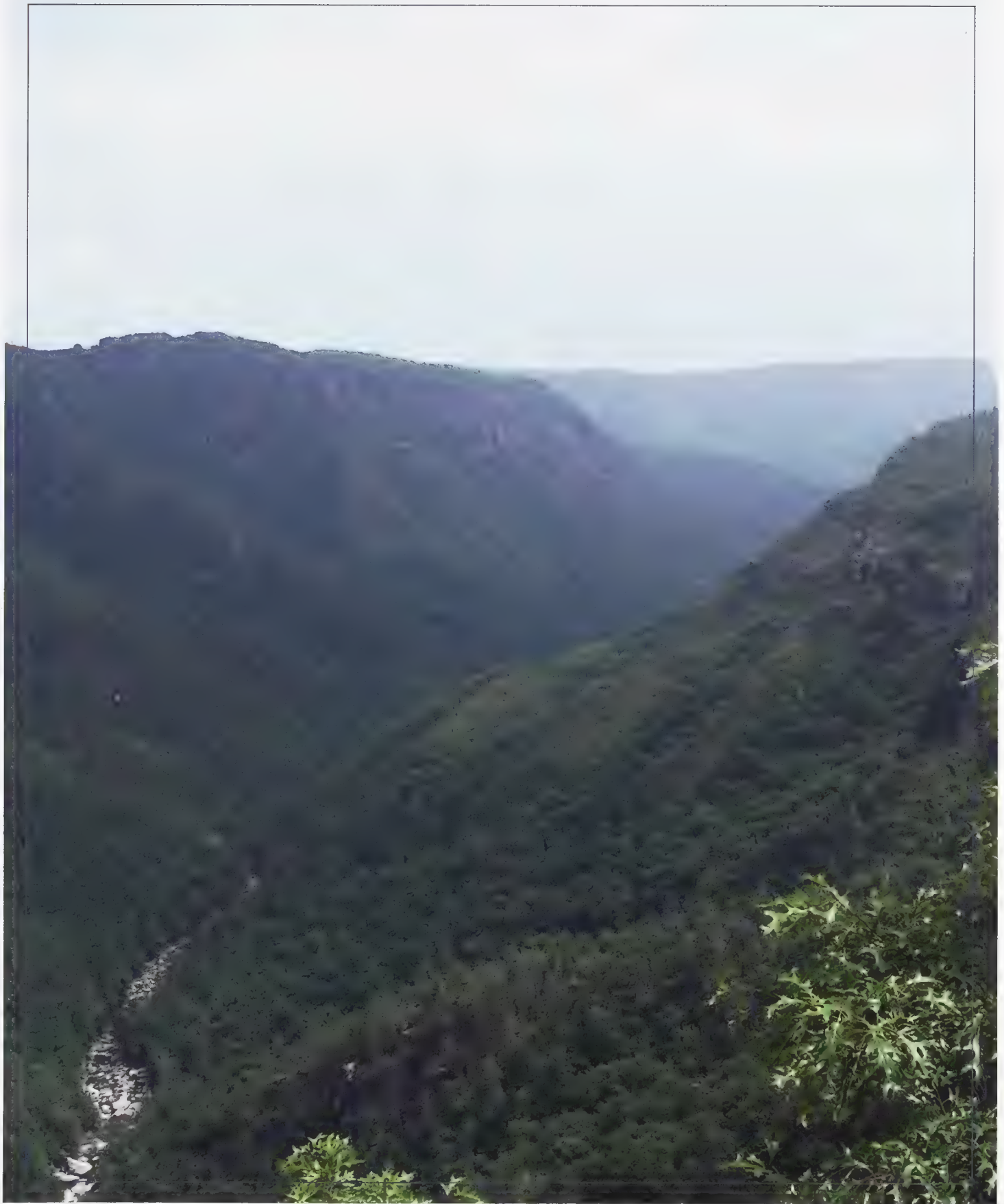
Though memory or "memoria" was one of the original five canons of rhetoric, until recently it was one of the forgotten canons. However, memory has reemerged as an important element in rhetorical studies, literary criticism, and other disciplinary areas. Of interest to many scholars is how memory is used in particular cultural texts. In this seminar, we will examine how the art and practice of memory functions in African American texts from a variety of genres and media. Specifically, we will look at contemporary black political discourse, novels, poetry, plays, and film. Students will be asked to think about how race as well as a community's history, beliefs, and cultural practices shape the functions and uses of memory in a text. For example, we will examine how black Asheville uses memory to create community. Questions we will consider include: how is collective and/or cultural memory used as a persuasive device? What is the relationship between memory and political action? Who has the right to invoke memory? What impact might genre have on the place of memory in a text? Texts will include critical readings on memory (from classical rhetoric to contemporary theories); political speeches from Martin Luther King, Jr., Barbara Jordan, Barack Obama (and others); and the works listed below.

**Texts:** Harriet Jacobs, *Incidents in the Life of a Slave Girl* (Norton); Toni Morrison, *Beloved* (Vintage); Julie Dash, *Daughters of the Dust* (film); August Wilson, *The Piano Lesson* (Plume); James McBride, *The Color of Water* (Riverhead); Spike Lee, *When the Levees Broke* (documentary), and a selection of poems. Both *When the Levees Broke* and *Daughters of the Dust* will be available for viewing at Bread Loaf, but I recommend that you try to see both if you can before the summer.

### 7591a Faulkner/Mr. Donadio/T, Th 9-11:45 An intensive reading of the major works.

**Texts:** William Faulkner, *The Sound and the Fury*; *Sanctuary*; *As I Lay Dying*; *Light in August*; *Absalom, Absalom!*; *The Wild Palms*; *Go Down, Moses*; *Collected Stories*. Except for the *Collected Stories* (published in paperback by Vintage), these works are all included in the Library of America volumes devoted to William Faulkner: *Novels 1926-1929*; *Novels 1930-1935*; *Novels 1936-1940*; *Novels 1942-1954*. (There is also a fifth volume that includes works published in the author's final years.) Throughout the session, all of our detailed discussions will refer to the first four Library of America volumes, which students should purchase in advance. These durable hardbound volumes are available at discount from numerous sources, and in addition to containing extremely useful chronologies and notes, they represent a wiser and significantly more economical investment than any paperback editions.





*Linville Gorge in the Blue Ridge Mountains.*



### 7639 The African American Aesthetic in Literature/

Ms. Babb/T, Th 2-4:45

In this course we will examine the evolution of African American written expression. Using many media—film, music, art—we will explore the works of enslaved writers, as well as novelists such as William Wells Brown, Nella Larsen, and Toni Morrison, among others. Analysis of their work augmented with secondary critical resources will suggest how African American writers have reconstructed traditional American literary themes and forms through the use of vernacular elements such as jazz, the blues, and hip hop. In turn, we will note the ways in which the African American literary canon has influenced the overall formation of American literature. (Please have as many works read as is possible prior to the start of the summer session.)

*Texts:* William Wells Brown, *Clotel, or The President's Daughter* (Bedford/St. Martin's); Richard Wright, *Native Son* (Harper); Frederick Douglass, *The Narrative of the Life of Frederick Douglass* (Penguin); Trey Ellis, *Platitudes* (Northeastern); Nella Larsen, *Quicksand* (Penguin); Toni Morrison, *The Bluest Eye* (Vintage); Mat Johnson and Warren Pleece (illustrator), *Incognegro* (Vertigo); *Within the Circle: An Anthology of African American Literary Criticism from the Harlem Renaissance to the Present*, ed. Angelyn Mitchell (Duke).

### Group V (World Literature)

#### 7710 The Bible as Literature/Mr. V. Smith/T, Th 9-11:45

In this course we will study both the history, or histories, of the Bible and its literary characteristics, asking how they have reflected its larger purpose, including the question of authorship; the structures and modes of the Biblical books; the formation of the canon, including the development of the Tanakh, or Hebrew Bible, and the history of the apocryphal or deuterocanonical books; translation from the Septuagint to the present; literary genres of the Bible; histories of exegesis, interpretation, and commentary; the redaction, division, and ordering of biblical texts; the cultural, political, and intellectual worlds within which these texts were written.

*Texts:* *The Oxford Study Bible: Revised English Bible with the Apocrypha*, ed. M. Jack Suggs (Oxford); *The Literary Guide to the Bible*, ed. Robert Alter and Frank Kermode (Belknap/Harvard).



Hiking in the Blue Ridge Mountains.





*The Radcliffe Camera.*



# Bread Loaf at Lincoln College, University of Oxford



## Group II (British Literature through the Seventeenth Century)

**7900 Reading the Anglo-Saxons, Now and Then**/Mr. Perkins  
This course combines an introduction to the earliest surviving literature in English, with an investigation into how Anglo-Saxon writing has been reshaped in modern culture. The Anglo-Saxons left a remarkably rich literary legacy, from mythic narrative (for example, *Beowulf*) to male- and female-voiced lyrics (*The Wanderer*, *The Wife's Lament*) to philosophical and scurrilous riddles (*The Exeter Book Riddles*). No special aptitude in studying Old English language is required, and you are welcome to use translations for your preparatory work, although during the course we shall get as close to the texts in their original form as we can. We'll also ask what constitutes an "original" text, and see how more recent writers and artists have reacted to the brilliance and strangeness of Anglo-Saxon culture: in particular, we'll read work by Tennyson, Ezra Pound, W.H. Auden, Geoffrey Hill, John Gardner, and Seamus Heaney, while keeping an eye out for Ray Winstone and Angelina Jolie strutting their stuff in 3D.

*Texts:* Extracts from *Beowulf*; *The Dream of the Rood*, *The Wanderer*, *The Wife's Lament*, Bede's story of Caedmon: texts, translations, notes at <http://www.english.ox.ac.uk/oecoursepack/>; *Beowulf*, trans. Seamus Heaney, ed. D. Donoghue (Norton), plus surrounding materials; another verse trans. of *Beowulf*, e.g., by Edwin Morgan (Carcaret) or Michael Alexander (Penguin); John Gardner, *Grendel* (Vintage); *The Saga of Grettir the Strong*, trans. B. Scudder (Penguin); *The Seafarer* (text and trans. at [www.anglo-saxons.net](http://www.anglo-saxons.net)); *The Exeter Book Riddles*, trans. K. Crossley-Holland (Enitharmon or Penguin); Ezra Pound, "The Seafarer" (reading by Pound at <http://www.youtube.com/watch?v=HxHj6urXc1A>); W.H. Auden, "Control of the passes," "Doom is dark," "Oxford," "Prologue at Sixty," "In Praise of Limestone" in *Selected Poems*, ed. Edward Mendelson (Faber); David Jones, *In Parenthesis* (Faber); Geoffrey Hill, *Mercian Hymns in Selected Poems* (Penguin); Seamus Heaney, *North* (Faber); D. Donoghue, *Old English Literature: A Short Introduction* (Blackwell); C. Jones, *Strange Likeness: The Use of Old English in Twentieth-Century Poetry* (Oxford).

**7908 The Margins of Medieval Literature**/Mr. Perkins  
This course explores the figures who lurk at the edges of medieval stories and manuscripts, often threatening to destabilize the chivalric or religious narratives from which they have been excluded. Monstrous knights, ghosts, those maddened by love or violence, unbelievers, peasants and women all give a vital yet unsettling perspective on medieval texts, both familiar and less well known. We shall also consider the way in which the Middle Ages itself has been reimagined, especially by the Victorians, as a period on the edge of reason and history.

*Texts:* *Sir Gawain and the Green Knight*, ed. A.C. Cawley and J.J. Anderson (Everyman); you could also read translations by J.R.R. Tolkien, Simon Armitage, or Bernard O'Donoghue; *The Auntyr off Arthur* (available at <http://www.lib.rochester.edu/camelot/teams/awnfm.htm>); Chaucer, *The Book of the Duchess* and, from *The Canterbury Tales*, the tales of the Knight, Miller, Reeve, Cook, Wife of Bath, and Prioress in *The Riverside Chaucer*, ed. Larry D. Benson (Houghton Mifflin or Oxford paperback); *Sir Orfeo* (available at <http://www.lib.rochester.edu/camelot/teams/orfeofm.htm>); *The York Plays*, ed. R. Beadle and P. King (Oxford); *Folie Tristan in The Birth of Romance*, trans. Weiss (Everyman); Thomas Malory, *Balin and*, from *The Book of Sir Tristram*, "Isode the Fair," "Tristram's Madness and Exile," and "Lancelot and Elaine" all in *Malory: Works*, ed. E. Vinaver (Oxford); Alfred Tennyson, *The Lady of Shalott*, *Morte d'Arthur*, *The*

*Idylls of the King* (especially "Balin and Balan," "Lancelot and Elaine," and "The Passing of Arthur") in any edition available to you.

## 7910 Religion, Politics, and Literature from Spenser to Milton

Mr. McCullough  
This course will set some of the greatest achievements of England's literary Renaissance in the context of religio-political culture under Elizabeth I, James I, and Charles I. Our emphasis will be on the ways in which the sacred and the secular converged in early modern England and the ways literature both influenced and was influenced by that convergence. Topics of classes will include humanism and Protestantism; religious master texts for literary language, such as the English Bible, Psalter, and Book of Common Prayer; religious satire in the theater; and religio-political deployments of epic and lyric verse.

*Texts:* Philip Sidney, *The Defense of Poetry* (any edition); Edmund Spenser, "Amoretti and Epithalamion" in *The Shorter Poems*, ed. Richard McCabe (Penguin); Spenser, *The Faerie Queene* (Book I), ed. T.P. Roche, Jr. (Penguin); John Donne, *Complete English Poems*, ed. C.A. Patrides and Robin Hamilton (Everyman); Ben Jonson, *Bartholomew Fair* (any edition); William Shakespeare, *Measure for Measure* (any edition); George Herbert, *The Complete English Poems*, ed. John Tobin (Penguin); John Milton, "Nativity Ode," "Lycidas," "Comus" in *Complete Poems* (Oxford or Penguin). For background, *The Oxford Illustrated History of Tudor and Stuart Britain*, ed. John Morrill (Oxford).

## 7917 Shakespeare's Comedies

Ms. Smith  
Reality or dreamworld? Heteronormative mating rituals or queer bacchanalia? The return of spring, or of the repressed, or of rain it raineth every day? Comedy preoccupied Shakespeare's career from beginning to end, but it's been a range that critics have found hard to encompass without recourse to additional qualifiers—romance, golden, problem, romantic, dark. We'll aim to cover all the plays denoted "comedies" in the 1623 Folio, as well as identifying generic overlaps elsewhere in the canon, in a course that emphasizes and encourages critical and formal heterodoxy. Taking comedy seriously means deploying historical analysis and insights from psychoanalysis, anthropology, performance, and post-structuralism: the course involves the formal analysis of Shakespeare's comedies and their relation to humor, to society, and to sexuality. If life is, as Horace Walpole suggested, "a tragedy for those who feel but a comedy for those who think," then thinkers should come this way.

*Texts:* William Shakespeare, *The Comedy of Errors*, *The Merchant of Venice*, *The Taming of the Shrew*, *A Midsummer Night's Dream*, *Much Ado about Nothing*, *Twelfth Night*, *Measure for Measure*, *The Winter's Tale*, *The Tempest*. Any edition will do; if you are buying one, the Norton Shakespeare is recommended.

**7920 Shakespeare: On the Page and on the Stage**/Ms. Gilbert  
A play text exists on the page; a performance text exists on stage. These two versions of Shakespeare's texts (to which we may add performances on film and video) will form the center of our work as we read and discuss play texts, and then see ten productions, some by the Royal Shakespeare Company in Stratford-upon-Avon, some in London, and two in Bath. Some classes will take place in Stratford, and it is hoped that these will include meetings with members of the RSC, who will discuss their work in the productions. Given the traveling required for each production, the number of pre- and post-show discussions, as well as the extra sessions with stage professionals, the course needs to meet at least three days a week and requires energetic participation



and stamina. Writing for the course includes preparing questions for discussion, and probably four short papers dealing with issues of text and performance. Plays available in Stratford are: *Macbeth*, *The Merchant of Venice*, *A Midsummer Night's Dream*, and *The City Madam* (Philip Massinger, 1632). At the restored Globe in London, we plan to see *Much Ado about Nothing*, *All's Well that Ends Well*, and possibly *Doctor Faustus* (Christopher Marlowe); and we'll see the Peter Hall Company performing both parts of *Henry IV*, at the Theatre Royal, Bath. When available, more information on the plays to be seen will be circulated to those enrolled in the course. Students must expect additional charges for tickets and transportation of \$750.

**Texts:** Plays of the repertory in reliable editions (either a Complete Works or individual paperbacks, particularly from Arden, Oxford, New Cambridge, or New Penguin). A list of selected readings on Shakespeare in the theater and the final list of productions will be sent to students prior to the start of the session. Students should expect to read all plays ahead of time, and then again during the course.

### 7931 Early Modern Tragedy/Ms. Smith

Why did tragedy give the Elizabethans and Jacobean such pleasure? What was it about Thomas Kyd's play *The Spanish Tragedy* that made it so indispensable to early modern culture—a reference point as iconic as the shower scene in *Psycho*? In reading a range of tragedies from the period 1590–1620, we will think about genre, history, and theatrical pleasure, about tragedy's intersections with politics, with religion, and with dramatic action; and about the perverse attractions of violent entertainment. Early modern tragedy's obsessions with death, with subjectivity, and with sexuality make it at once historically specific and uncannily modern: using a range of interpretive lenses we'll try to get to grips with this interplay. Reading Shakespearean texts alongside the plays of his influences, contemporaries, and rivals resituates some familiar material in a different context. One of the players in Tom Stoppard's sharp and witty *Hamlet* play, *Rosencrantz and Guildenstern Are Dead*, identifies "blood, sex and rhetoric" as the crucial components of Renaissance theatrical popularity: an interest in at least two of these is the only prerequisite of this course.

**Texts:** William Shakespeare, *Titus Andronicus*; Thomas Kyd, *The Spanish Tragedy*; Christopher Marlowe, *Dr. Faustus*; Anonymous, *Arden of Feversham*; Shakespeare, *Antony and Cleopatra*; Thomas Middleton, *The Revenger's Tragedy*; John Webster, *The Duchess of Malfi*; John Ford, *'Tis Pity She's a Whore*. Any edition will do; many of these plays are in *English Renaissance Drama: A Norton Anthology*, ed. David Bevington et al., or in *Renaissance Drama: An Anthology of Plays and Entertainments*, ed. Arthur Kinney. Take a look at *The Cambridge Companion to English Renaissance Tragedy*, ed. Emma Smith and Garrett Sullivan. Other reading will be provided during the course.

### 7935 Literature and Drama in Restoration and Early Eighteenth-Century England/Mr. West

Epic and urbane, confrontational and sociable, hilarious and profound, English literature of the Restoration and early eighteenth century was not so much restored as born again. This course sets the major literary and dramatic achievements within wider social and political contexts, with a particular emphasis on the centrality of theater. Along the way we will encounter the greatest heroic poem in English (Milton's *Paradise Lost*), the funniest social comedies ever written (by Etherege, Wycherley, Congreve), the first professional actresses and women writers, and lyric poetry of unprecedented range. From the exquisite to the satirical to the visceral and sexually explicit, the Restoration and early eighteenth century has it covered (Marvell, Dryden, Rochester, Behn, Swift). We will see London reborn, destroyed by fire, and reborn again; we will see England at war, both with itself and with its continental neighbors; and we will hear the birth of opera and musical theater. Finally, we will emerge into the eighteenth century to find a world of letters unimaginable by Milton in the 1660s: popular essayists with thousands of readers; poets who no longer needed powerful patrons to maintain them; and newspapers and journalists challenging poets and novelists for dominance of the press. Not so much a restoration, then, as the birth of a new literary nation. **(This course carries one unit of Group II credit and one unit of Group III credit.)**

**Texts:** John Milton, *Paradise Lost* (Oxford, Penguin, or Norton); *Restoration Literature: An Anthology*, ed. Paul Hammond (Oxford). *Plays:* Sir George Etherege, *The Man of Mode*; William Wycherley, *The Country Wife*; Nathaniel Lee, *Lucius Junius Brutus*; Thomas Otway, *Venice Preserved*; William Congreve, *The Way of the World*; most of these are widely available in paperback editions, or collected in *Restoration Drama, An Anthology*, ed. David Womersley (Blackwell). Other materials will be supplied during the course.

## Group III (British Literature since the Seventeenth Century)

### 7935 Literature and Drama in Restoration and Early Eighteenth-Century England/Mr. West

See the description under Group II offerings. This course carries one unit of Group II credit and one unit of Group III credit.

### 7941 Early Romanticism/Ms. Gerrard

This course will chart the evolution of romanticism by locating its origins in earlier eighteenth-century writing and by examining a number of key texts from the "first generation" of romantic writers of the 1790s and early 1800s. The course will explore early romanticism from a variety of perspectives—political, social, literary, aesthetic. We will focus in particular on the following topics: sensibility and sentiment, the sublime, landscapes of the mind, rudeness and primitivism, the role of women. The list of texts below is not comprehensive. Students will be encouraged to pursue individual lines of inquiry and to read widely for their written papers.

**Texts:** Anne Finch, "A Nocturnal Reverie" (1713); Alexander Pope, "Eloisa to Abelard" (1717); Thomas Parnell, "A Night-Piece on Death" (1721); James Thomson, "Spring" (1730); Thomas Gray, *Elegy Written in a Country Church Yard* (1751); Oliver Goldsmith, *The Deserted Village* (1770); Anna Laetitia Barbauld, *A Summer Evening's Meditation* (1773); William Cowper, *The Task* (1785). All of the preceding poems are anthologized in *Eighteenth-Century Poetry: An Annotated Anthology*, 2nd ed., ed. D. Fairer and C. Gerrard (Blackwell). William Wordsworth and Samuel Taylor Coleridge, *Lyrical Ballads* (1798); Wordsworth, the two-part *Prelude* (1799); Coleridge, "This Lime-Tree Bower My Prison," "Frost at Midnight," "Kubla Khan"; William Blake, *Songs of Innocence and Experience* (1789–93). The most convenient source for Wordsworth, Coleridge, and Blake is *Romanticism: An Anthology*, ed. Duncan Wu (Blackwell). Jane Austen, *Sense and Sensibility* (1811); Mary Shelley, *Frankenstein* (1817), both Oxford World's Classics.

### 7950 Atlantic Crossings: Anglo-American Literary Relations, 1798–1900/Ms. Gerrard

This course aims to explore the cross-currents between British and American literary cultures of the nineteenth century. By looking at key texts across a wide variety of genres and modes, including romance, the gothic, realism, and naturalism, we will examine the sometimes tense and competitive relationship between American authors and British cultural models. We will explore a variety of themes such as American innocence and European "sophistication"; landscape and nature; history; self-reliance and community; sin, guilt and the "double self." We will conduct seminars around key pairings or groupings of pivotal British and American texts, supplemented by other contemporary materials. **(This course carries one unit of Group III credit and one unit of Group IV credit.)**

**Texts:** Samuel Taylor Coleridge, *The Rime of the Ancient Mariner* (1798); Herman Melville, *Moby Dick* (1851); William Wordsworth, *The Prelude* (1799) and "Westminster Bridge" (1802); Henry David Thoreau, *Walden*; Walt Whitman, "Song of Myself" from *Leaves of Grass* (1850); "As I ebb'd with the Ocean of Life," and "Crossing Brooklyn Ferry"; Mary Shelley, *Frankenstein* (1818); Charles Brockden Brown, *Edgar Huntly* (1799); Edgar Allan Poe, *Selected Tales* (1837), especially "William Wilson" and "The Fall of the House of Usher"; Wordsworth, "The Thorn"; Nathaniel Hawthorne, *The Scarlet Letter*; George Eliot, *The Mill on the Floss* (1860); Edith Wharton, *The House of Mirth* (1905). Most of these texts are readily available in Oxford World's Classics editions. There is an Easy Read or a Hackett edition of *Edgar Huntly*, ed. Philip Barnard.



### 7971 England, Place, and Art/Mr. Luftig

Exploration, trade, and colonialism led English writers both to view non-English places through aesthetics they'd developed at home and to import ways of seeing their home. In this course we'll consider how English literature and art from the past 150 years teaches us to look at English towns, cities, and landscapes, considering these works both as reflections and inventions of place, and investigating what models they offer for our own experiences of English sites. We'll begin with a few Victorian poems and essays (made available on BreadNet) and photographs of Victorian London (available online); take an American detour through the short stories of Stephen Crane so as to consider the implications of realism and impressionism for the depiction of place; then consider an Edwardian novel, Forster's *The Longest Journey*, before traveling to London to see the city through the lenses of Eliot and Woolf, *Howards End*, and early twentieth-century paintings (viewed online, then in person). We'll then return to some Oxford texts before finishing with a pair of recent London-based plays. We'll spend a good deal of time out and about, considering the works in relation to their settings, primarily in Oxford but also in London, and perhaps in other sites such as Forster's Wiltshire. Participants should anticipate having to pay up to \$150 for travel, tickets, and tours. Please at least begin (and finish if you can) the Wilson and Morris histories before you arrive.

*Texts* (any edition is fine, except where specified): A.N. Wilson, *London, A History*; Jan Morris, *Oxford*; *The Best Short Stories of Stephen Crane* (any collection with "The Open Boat" and "An Experiment in Misery"); T.S. Eliot, *The Waste Land* (with explanatory notes by a recent editor, not just Eliot's); E.M. Forster, *The Longest Journey* and *Howards End*; Virginia Woolf, *Selected Essays*, ed. David Bradshaw (Oxford; out of print, but available from online sources) and *Complete Shorter Fiction*, 2nd ed. (Mariner); poems by W. H. Auden, Stephen Spender, Louis MacNeice, and Philip Larkin (for each, any selected or collected poems that covers the whole career); Evelyn Waugh, *Brideshead Revisited*; Philip Larkin, *Jill*; A.S. Byatt, *The Game*; Dorothy Sayers, *Gaudy Night*; Caryl Churchill, *Cloud Nine*; Alia Bano, *Shades* (if available).

### 7975 James Joyce/Ms. Johnson

Students will engage in intensive study of *Ulysses* in its Hiberno-European, modernist, and Joycean contexts. We will begin by reading both *Dubliners* and *A Portrait of the Artist as a Young Man* (and Joyce's poetry, critical essays, *Stephen Hero*, *Exiles*, *Giacomo Joyce*, and *Finnegans Wake* will all be incorporated into discussions), but the course will be primarily devoted to the reading and study of *Ulysses*. This work's centrality to, yet deviation from, the aesthetic and political preoccupations of modernism will be explored.

*Primary Texts*: James Joyce, *Dubliners*, *A Portrait of the Artist as a Young Man*, and *Ulysses* (preferably the H.W. Gabler ed.). *Supplementary Texts*: *Stephen Hero*, *Exiles*, *Giacomo Joyce*, *Finnegans Wake*, and *Poems and Shorter Writings*, ed. Richard Ellmann, A. Walton Litz, and John Whittier-Ferguson (Faber). (Students are not expected to buy the supplementary texts.)

### 7976 Modern Irish Literature: Under English Eyes/Mr. Luftig

A survey of modern Irish literature with particular (though not exclusive) emphasis on the relevance of England, not just as colonial authority but as cultural and economic resource. Yeats spent a lot of time writing and raising money in London; Joyce had an eye on its publishers, and Eavan Boland lived there when her father was the Irish ambassador; Seamus Heaney and Paul Muldoon gave major lectures in Oxford, where Elizabeth Bowen and Louis MacNeice had lived at formative times; Liverpool was filled with Irish immigrants, ghosts, Joyce's "Eveline" and much else. An English point of view will give us a particularly good angle on two of the questions especially worth asking about Irish literature, i.e., what has it made happen, and what has it tried to make happen? It will also give us cool places to visit, since the invented and imagined Irelands of twentieth-century Ireland often have their sources in England and may be placed there as well as anywhere. Participants should anticipate having to pay up to \$150 transportation, theater tickets, and tours. You needn't have studied Ireland or its literature before, but please read a history of Ireland since 1800 (such as in the last three chapters of Foster's *Oxford Illustrated History of Ireland*) before you arrive. It would also be worth watching *The Crying Game*.



Bodleian Library orientation.

*Texts*: James Joyce, *Dubliners* (Oxford); W.B. Yeats, *Poetry, Drama, and Prose*, ed. James Pethica (Norton); *An Anthology of Modern Irish Poetry*, ed. Wes Davis (Belknap); *Modern and Contemporary Irish Drama*, ed. John Harrington (Norton); Louis MacNeice, *Selected Poems*, ed. Michael Longley (Wake Forest); Samuel Beckett, *Murphy* (Grove); Elizabeth Bowen, *The Heat of the Day* (Anchor); Seamus Heaney, *The Redress of Poetry* (Farrar, Straus and Giroux); Paul Muldoon, *To Ireland, I* (Faber; available used and in the U.K.); William Trevor, *Felicia's Journey* (Penguin); additional readings by Eavan Boland, Catherine Byron, Austin Clarke, Ian Duhig and others will be made available once we're ensconced.

### 7980 The Modern(ist) Novel/Ms. Johnson

T.S. Eliot, reviewing *Ulysses*, hesitated to describe the book as a "novel": "If it is not a novel, that is simply because the novel is a form which will no longer serve; it is because the novel, instead of being a form, was simply the expression of an age which had not sufficiently lost all form to feel the need of something stricter." Victorian society had itself a "form" and so could make use of that "loose baggy monster," the novel. Modernity, being itself formless, needed something more. Taking issue with Eliot's diagnosis of the novel's unfitness for modern purposes, the premise of this course will be that in the hands of the modernists the novel flourished. Ironically, the very unfitness of the Victorian novel for the expression of what Hardy called "the ache of modernism" stimulated the modernists to experiment, adapt, innovate. The result is one of the richest periods in the history of narrative fiction. We begin with Hardy's "ache" and end with the "—" of which its author wrote, "I have an idea that I will invent a new name for my books to supplant 'novel.' A new — by Virginia Woolf. But what? Elegy?"

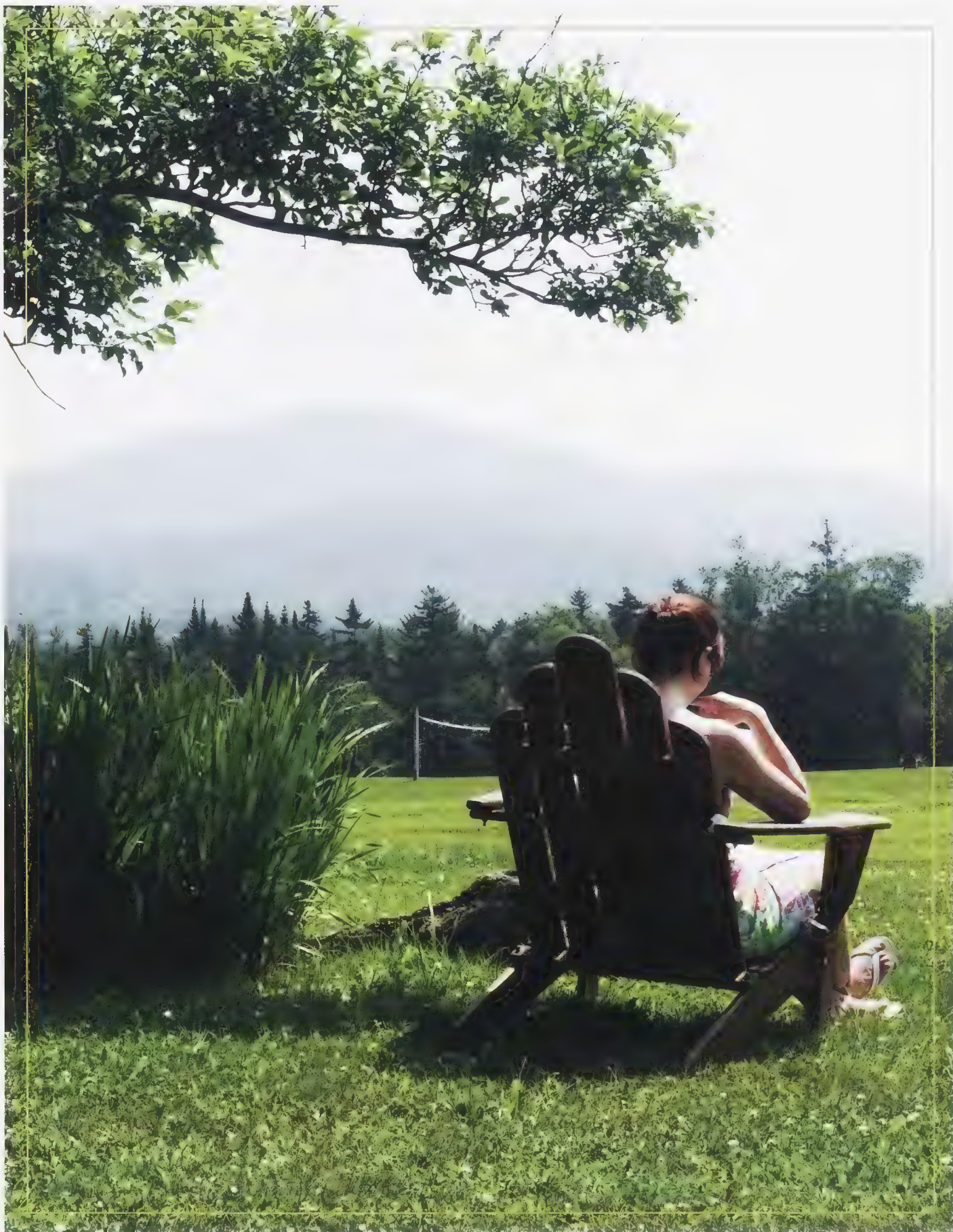
*Primary Texts*: Thomas Hardy, *Tess of the d'Urbervilles* (1891; Norton Critical Ed.); Oscar Wilde, *The Picture of Dorian Gray* (1891; Norton Critical Ed.); Henry James, *The Ambassadors* (1900; Norton Critical Ed.); Joseph Conrad, *The Secret Agent* (1907; any ed.); Ford Madox Ford, *The Good Soldier* (1915; Norton Critical Ed.); James Joyce, *A Portrait of the Artist as a Young Man*, ed. Hans Walter Gabler (1916; Vintage); D.H. Lawrence, *Women in Love* (1920; any ed.); Virginia Woolf, *To the Lighthouse* (1927; any ed.). Everyone will be expected to read, independently, at least two other novels from a longer list available in Oxford. *Secondary Text*: *The Narrative Reader*, ed. Martin McQuillan (Routledge).

## Group IV (American Literature)

### 7950 Atlantic Crossings: Anglo-American Literary Relations, 1798–1900/Ms. Gerrard

See the description under Group III offerings. This course carries one unit of Group III credit and one unit of Group IV credit.





*The east lawn in Vermont.*



# Bread Loaf in Vermont



## Group I (Writing and the Teaching of Writing)

### 7000b Poetry Workshop/Ms. Smith/M, W 2-4:45

In this workshop, we will explore different ways that the writing of poems can constitute a path toward fresh discovery. We'll examine how and why we are moved, surprised and—in the best of cases—changed by the poems we read, and participants will be encouraged to enact similar strategies in their own work. Logistically speaking, this course will focus equally on the discussion of published poems and the critique of student work. Students will complete weekly exercises designed to generate new writing, and attend two individual conferences.

*Texts:* Keetje Kuipers, *Beautiful in the Mouth* (BOA); Steve Scafdi, *Sparks from a Nine-Pound Hammer* (Louisiana); Patricia Smith, *Blood Dazzler* (Coffee House). Supplementary poems will be distributed in each class.

### 7000c Poetry Workshop/Ms. Smith/T, Th 2-4:45

See description for 7000b, above.

### 7005b Fiction Writing/Mr. Huddle/T, Th 2-4:45

This workshop will emphasize student writing: producing, reading, discussing, and revising stories. Exercises and assignments will explore aspects of memory and imagination, point of view, structure, and prose styles.

*Texts:* *The Scribner Anthology of Contemporary Short Fiction: 50 North American Stories since 1970*, ed. Lex Williford and Michael Martone (Touchstone).

### 7005c Fiction Writing/Mr. Strong/M, W 2-4:45

This workshop will provide a forum for reading aloud and constructively criticizing each other's work with the goal of creating rounded life on the page in language natural to the writer. There will be deadlines, but the sole continuing assignment will be to write literary fiction: fragments, first drafts, false starts, longer works-in-progress, completed pieces—all will be acceptable and expected. We will read some essays on writing, but the focus, in class and conferences, will remain on the stories that only you can tell.

*Texts:* A packet of readings will be available in Vermont.

### 7018 Playwriting/Mr. Clubb/M, W 2-4:45

This course concerns itself with the many ways we express ourselves through dramatic form. An initial consideration of the resources at hand will give way to regular discussions of established structures and techniques. Members of the class are asked to write a scene for each class meeting. Throughout the course we will be searching for new forms, new ways of ordering experience, new ways of putting our own imaginations in front of us.

### 7019 Writing for Children/Ms. Stepto and Mr. Swope/M, W 2-4:45

Stories for children, like stories for adults, come in many colors, from dark to light, and the best have in common archetypal characters, resonant plots, and concise, poetic language. Using classic texts as inspiration, we will try our hands at a variety of forms, such as the fairy tale, the fable, and fantasy. In the second half of the course, in the light of critical reading and with an eye to shaping a final project, students

will begin to revise what they have written. Among the critical questions considered will be: What is a children's story and what is it for? What sorts of stories do children themselves tell? What view of the child and childhood do children's stories take? How can the children's story be made new? Students should come to the first class having read *The Light Princess*; they should also bring along a favorite children's book.

*Texts:* George MacDonald, *The Light Princess* (Farrar, Straus and Giroux); James Barrie, *Peter Pan* (Puffin); *You Read to Me & I'll Read to You*, ed. Janet Schulman (Random/Knopf); A.A. Milne, *The House at Pooh Corner* (Puffin); Aesop, *Fables* (Dover); William Steig, *Sylvester and the Magic Pebble* (Alladin); Shel Silverstein, *The Giving Tree* (Harper & Row); Margaret Wise Brown, *Goodnight Moon* (HarperCollins); Molly Bang, *The Grey Lady and the Strawberry Snatcher* (Alladin); Vivian Paley, *Wally's Stories* (Harvard); Jean de Brunhoff, *The Story of Babar* (Random); Maurice Sendak, *Where the Wild Things Are* and *In the Night Kitchen* (both HarperCollins); I.B. Singer, *Zlateh the Goat and Other Stories* (HarperCollins); Dr. Seuss, *Six by Seuss* (Random); Nathaniel Hawthorne, *A Wonder Book* (Dover/Evergreen); Carlo Collodi, *The Adventures of Pinocchio* (Puffin); Natalie Babbitt, *The Devil's Storybook* (Farrar, Straus, Giroux).

### 7104 Interpretive Communities: Using Social Networking and Digital Tools to Engage Readers and Writers/

Ms. Goswami, with Mr. Sax/M-F 11:15-12:15

In this workshop we will focus on the writings of Julia Alvarez, Robert Stepto, and John Elder to create an online repository of historical, cultural, and multimedia resources. Working in production teams, class members will explore ways to use technology, including blogs, podcasts, digital storytelling, and Wikis to create these resources. Exhibits of the production teams' work will be open to the Bread Loaf community at the end of the summer. Class members will be expected to contribute regularly to the course blog and to conduct their own final inquiries. Readings will include the texts below as well as articles provided on the course Web site. Participants will be asked to commit additional hours to the course beyond the scheduled meeting time for special technology sessions during the first week of classes. No technology experience is required.

*Texts:* Julia Alvarez, *Return to Sender* (Yearling); John Elder, *The Frog Run: Words and Wildness in the Vermont Woods* (Milkweed); Robert Stepto, *A Home Elsewhere: Reading African American Classics in the Age of Obama* (Harvard); Gunther Kress, *Literacy in the New Media Age* (Routledge); Eudora Welty, *One Writer's Beginnings* (Harvard); Louise Rosenblatt, *Literature as Exploration* (MLA).

### 7121 Literacy as a Civil Right/Ms. Winn/M-F 11:15-12:15

Inspired by a symposium entitled "Literacy as a Civil Right" featured at the 2007 American Educational Research Association Annual Meeting, this seminar will examine scholarship committed to ensuring access to critical literacies for all, but especially for youth who have been marginalized socially, educationally, economically, and politically, in the context of the United States and abroad. We will consider the significance of upholding literacy as a "civil right" and explore the consequences of this ideology by asking what counts as literacy, who gets to be considered among the "literate," and how language and power impact schooling and education. Topics include tensions and conflicts in the teaching and learning of literacy in urban public schools, the school-to-prison pipeline, youth-centered research methodologies, student-centered literacy education, and future directions for the field of language, literacy, and culture.





Margery Sokoloff (far left) confers with her "Trauma and the Literature of Survival" students.

*Texts:* *Literacy as a Civil Right: Reclaiming Social Justice in Literacy Teaching and Learning*, ed. Stuart Green (Peter Lang); Ernest Morrell, *Critical Literacy and Urban Youth: Pedagogies of Access, Dissent, and Liberation* (Routledge); Maisha Winn, *Girl Time: Literacy, Justice, and the School-to-Prison Pipeline* (Teachers College; to be published March 2011); Kathleen Gallagher, *Theatre of Urban: Youth and Schooling in Dangerous Times* (Toronto); Maisha Fisher, *Writing in Rhythm: Spoken Word Poetry in Urban Classrooms* (Teachers College).

**7147 Education, Literacy, and the Black Arts Movement/**  
Ms. Winn/T, Th 2-4:45

From 1965-1975 the United States witnessed the emergence of Black poets, writers, and artists who also positioned themselves as political activists, institution builders, literacy advocates, and architects of education for Black children. The Black Arts Movement (BAM), nested in the Black Power Movement, signaled a shift in priorities for Black artists; participants in these movements believed their creative endeavors were inextricably linked to the struggle for social justice and democratic engagement for marginalized peoples. The purpose of this seminar is to situate BAM in a larger discussion of citizenship, democracy, and education in the United States using a range of sources including educational research, films, documentaries, and community narratives. Ultimately, this seminar seeks to examine the contributions the Black Arts Movement made to education and literacy in particular.

*Texts:* Peniel Joseph, *Waiting 'til the Midnight Hour: A Narrative History of Black Power in America* (Holt); L.G. Collins and M.N. Crawford, "Cities and Sites" (Part 1) in *New Thoughts on the Black Arts Movement* (Rutgers); Maisha T. Fisher, *Black Literate Lives: Historical and*

*Contemporary Perspectives* (Routledge); Valerie Kinloch, *Harlem on Our Minds: Place, Race, and the Literacies of Urban Youth* (Teachers College).

**7182 Describing the Imagination/Mr. Armstrong/M-F 8:45-9:45**

In this course we examine the working of imagination from infancy to adulthood. Our focus is on the creative work of children and young adults: their writing, art, music, dance, drama, photography, and film. We observe, describe, and interpret creative work in many different ways, both verbally and visually. We study accounts of the imagination by writers, artists, critics, and philosophers. We examine the place of imagination in education, and we consider how to promote, support, and document imaginative achievement, in and out of school. A guiding text throughout the workshop will be John Dewey's *Art as Experience*. Class members are expected to bring with them examples of the creative work of their students or of their own children. Of particular interest is work that combines different art forms. We keep a class journal in which we document our own imaginative journey day by day. Class members are expected to contribute regularly to the journal, to write reflections on class discussions, and to conduct their own inquiry into some aspect of the class theme.

*Texts:* John Dewey, *Art as Experience* (Perigee); Vivian Paley, *A Child's Work* (Chicago); Project Zero and Reggio Children, *Making Learning Visible and Shoe and Meter* (buy both through [http://learningna.accountsupport.com/store/reggio\\_children\\_product\\_page.html](http://learningna.accountsupport.com/store/reggio_children_product_page.html)); John Keats, *The Complete Poems*, ed. John Barnard (Penguin); John Keats, *Selected Letters*, ed. Jon Mee (Oxford); Peter de Bolla, *Art Matters* (Harvard); Adam Phillips, *The Beast in the Nursery* (Vintage); Paul Harris, *The Work of the Imagination* (Wiley-Blackwell).



## Group II (British Literature through the Seventeenth Century)

### 7210b Chaucer/Mr. Fyler/M-F 8:45-9:45

This course offers a study of the major poetry of Geoffrey Chaucer. We will spend roughly two-thirds of our time on the *Canterbury Tales* and the other third on Chaucer's most extraordinary poem, *Troilus and Criseyde*. Chaucer is primarily a narrative rather than a lyric poet: though the analogy is an imperfect one, the *Canterbury Tales* is like a collection of short stories, and *Troilus* like a novel in verse. We will talk about Chaucer's literary sources and contexts, the interpretation of his poetry, and his treatment of a number of issues, especially gender, that are of perennial interest.

*Texts:* *The Riverside Chaucer*, ed. L.D. Benson (Wadsworth); Boethius, *The Consolation of Philosophy*, trans. Richard Green (Dover); *Woman Defamed and Woman Defended*, ed. Alcuin Blamires (Oxford).

### 7240 Shakespeare & Co.: English Renaissance Drama/Mr. Engle/T, Th 2-4:45

This course will focus on the flowering of public theater in London from 1585 to 1625. We will read selected plays by Shakespeare alongside similar plays by other major playwrights such as Thomas Kyd, Christopher Marlowe, Ben Jonson, Thomas Middleton, and John Webster, with attention both to the main genres and the peculiar institutions of Elizabethan and Jacobean theater. Students will write a shorter and a longer paper, contribute a twice-weekly note or question on the reading, lead one class discussion, and participate in an acting exercise. Topics in order: revenge (Kyd, *The Spanish Tragedy*; Shakespeare, *Hamlet*; Middleton, *The Revenger's Tragedy*); kingship (Marlowe, *Tamburlaine 1* and *Edward II*; Shakespeare, *Richard II* and *1 Henry IV*); love and service (Shakespeare, *Othello* and *The Winter's Tale*; Middleton and William Rowley, *The Changeling*; Webster, *The Duchess of Malfi*); magic and theatricality (Marlowe, *Doctor Faustus*; Jonson, *The Alchemist*; Shakespeare, *The Tempest*).

*Required texts:* *English Renaissance Drama: a Norton Anthology*, ed. David Bevington, Lars Engle, et al. (Norton); *Shakespeare: The Late Romances*, ed. David Bevington and David Kastan (Bantam); *Shakespeare: Four Tragedies*, ed. David Bevington and David Kastan (Bantam), *Richard II*, ed. David Bevington (Bantam); *Henry IV, Part 1*, ed. David Bevington (Bantam). Recommended, but not required: Russ McDonald, *The Bedford Companion to Shakespeare*, 2nd ed. (Bedford/St. Martin's).

### 7255 In a Holiday Humor: Revisiting Shakespeare's Festive Comedy/Mr. Cadden/M-F 10-11:00

In *Shakespeare's Festive Comedy* (1959), C.L. Barber pioneered the study of Shakespeare's plays in relation to aspects of Elizabethan popular culture associated with the calendar of holiday revelries. This course will revisit Barber's classic text, looking at both the plays he considered and the work that's been done in this field over the past 50 years by historians, anthropologists, theorists, and literary critics. At the center of our discussion, however, will be the plays themselves and the issue of how playmaking and playgoing, both then and now, are and are not like the festivities that helped to shape Shakespeare's dramatic structures and themes. As a coda, we'll conclude the course with a look at Jez Butterworth's *Jerusalem*, a twenty-first-century homage to Shakespeare's festive comedy. The members of Bread Loaf Acting Ensemble will be our partners in this study of theatrical topsyturvydom.

*Texts:* Students should read the following plays in a modern critical edition with a good production history (Oxford or New Cambridge Shakespeares, for example): William Shakespeare, *Love's Labour's Lost*, *A Midsummer Night's Dream*, *The Merchant of Venice*, *Henry IV, Parts 1 and 2*, *As You Like It*, and *Twelfth Night*; Jez Butterworth, *Jerusalem* (Nick Hern). In addition, students should read C.L. Barber's *Shakespeare's Festive Comedy* (Princeton) and Francois Laroque's *Shakespeare's Festive World* (Cambridge) before the first class.

### 7264 Shakespeare's Later Plays/Ms. Bicks/M-F 8:45-9:45

In this course we will be reading six of Shakespeare's later plays with an eye toward questioning how they were enmeshed in the major political, social, racial and religious debates of the early seventeenth century. Why conjure King James I's lineage from a witches' cauldron? How are we to read Othello the Moor's crisis of faith in his wife and himself? Can all end well for a woman like Helena who strives to get and keep her man (even after he has rejected her)? Why does it matter that Queen Hermione nurses her daughter herself? We will be reading in the following order: *Hamlet*, *All's Well that Ends Well*, *Macbeth*, *Antony and Cleopatra*, *Othello*, and *The Winter's Tale*. In conjunction with each play, we will be reading a variety of contemporary non-literary texts that will be available online, in the assigned editions, or as photocopies. We will be consulting with actors from the Acting Ensemble throughout the course to develop our own interpretations of Shakespeare's most famous and critically debated scenes (both on stage and off).

*Texts:* William Shakespeare, *Hamlet*, ed. Susanne Wofford (Bedford/St. Martins); *All's Well that Ends Well*, ed. Susan Snyder (Oxford); *Macbeth*, ed. William Carroll (Bedford/ St. Martins); *Antony and Cleopatra*, ed. David Quint (Longman); *Othello*, ed. Kim Hall (Bedford /St. Martins); *The Winter's Tale*, ed. Mario DiGangi (Bedford/ St. Martins).

### 7274 Sex, Gender and the Body in Early Modern Literature/Ms. Bicks/M, W 2-4:45

This class explores the fluid conceptions of sex, gender, and the body that were circulating in sixteenth- and seventeenth-century texts—everything from the medical to the pornographic, from poetry to pamphlets. While institutions and social norms demanded clear and stable divisions between “man” and “woman,” early modern texts reveal a profound flimsiness to the body's gendered markers. This was a time when women could “sprout” a penis; when men might turn into women if they put on female clothes; and when the hymen's existence was hotly debated in medical texts (yet desperately relied upon by new husbands). Topics and texts include: early modern anatomy (excerpts from Crooke, Culpeper and Sharp among others); the transvestite stage (John Lyly, *Gallathea*); the “virgin” body (Queen Elizabeth's writings and Middleton and Rowley, *The Changeling*); the relationship between passion, mind, and body (the poems of Philip Sidney, Shakespeare, and Mary Wroth); same-sex desire (Marlowe, *Edward II*; the poetry of John Donne and Katherine Philips; Margaret Cavendish, *The Convent of Pleasure*); and the pornographic body (Thomas Nashe, *Choise of Valentines*). Many of the texts (including *Gallathea*, critical essays, and the poems) will be available online or in a course reader available at the opening of the session. Students should read chapters 1-4 in Laqueur and chapters 1-5 in Aughterson before the first class.

*Texts:* Thomas Laqueur, *Making Sex: Body and Gender from the Greeks to Freud* (Harvard); *Renaissance Woman: A Sourcebook*, ed. Kate Aughterson (Routledge); Thomas Middleton and William Rowley, *The Changeling* (Manchester/Revels); Christopher Marlowe, *Edward II*, ed. Martin Wiggins and Robert Lindsey (New Mermaids); Margaret Cavendish, *The Convent of Pleasure and Other Plays*, ed. Anne Shaver (Johns Hopkins).

## Group III (British Literature since the Seventeenth Century)

### 7311 Romantic Poetry: Vision and Optical Culture/Ms. Armstrong/M-F 8:45-9:45

Light, darkness, shadows, phantoms, phantasmagoria, the magic lantern, the spectrum, the telescope, the microscope, rainbows, stars, optical illusions, reflections, refractions. New technologies released new images for the nature of images themselves, and re-explored the nature of vision and the visionary in this period. We will look at the key poems of vision across the range of poetry by men and women from 1790-1830. We will also look at some of the prose texts that brought vision into question, writing by Isaac Newton, Immanuel Kant, William Herschel, and Joseph Priestley, among others. To



prepare, please read "The Tyger," from Blake's *Songs of Innocence and of Experience*; Wordsworth's *Prelude*, Book 1; Shelley's "Prometheus Unbound," particularly the first act; Anna Barbauld's "Summer Evening's Meditation"; Charlotte Smith's "Beachy Head." Students will submit two pieces of written work, a short and a long essay. In addition to formal presentations and discussion you will be asked to bring imaginative and analytical thought to interpretation of the texts through a number of means—for example, dramatization, movement, drawing. Think seriously about joining this course if you are not comfortable with these methods.

*Texts:* William Blake, *Songs of Innocence and of Experience* (Oxford Student Texts, 1990; out of print, but can be purchased from online sources); William Wordsworth, *The Prelude: A Parallel Text*, ed. Jonathan Wordsworth (Penguin); *The Norton Anthology of English Literature*, Vol. D, *The Romantic Period*, ed. Stephen Greenblatt, D. S. Lynch, and J. Stillinger (Norton). A photocopied collection of the prose works will be available at Bread Loaf.

**7362 Things, Artefacts and Art Objects in the Nineteenth-Century Novel**/Ms. Armstrong/M-F 10-11:00

The nineteenth-century novel is crowded with things and humanly made artefacts. The aim of the course is to explore this universe of things in different texts, considering the peculiar ways in which each writer represents things and the many functions of objects in narrative. In particular, we will be interested in the way the world of things is conjured through language. We will look at illustrated catalogs and handbooks to the Exhibition of 1851, the moment of a nascent commodity culture. Freud, Karl Marx, Walter Benjamin, and phenomenologists such as Hannah Arendt all had different theories of the object. We will engage in close readings of the novels listed below, along with the early pages of *Robinson Crusoe* by Daniel Defoe (who initiated an obsession with things). Students will submit two pieces of written work, a short and a long essay. Please bring an object with you on the first day of class and be prepared to talk about it. In addition to formal presentations and discussion you will be asked to bring imaginative and analytical thought to interpretation of the texts through a number of means—for example, dramatization, movement, drawing. Think seriously about joining this course if you are not comfortable with these methods.

*Texts:* Daniel Defoe, *Robinson Crusoe*; Charlotte Brontë, *Jane Eyre*; William Thackeray, *Vanity Fair*; Charles Dickens, *Great Expectations*; Elizabeth Gaskell, *North and South*; Henry James, *The Golden Bowl* (all in Penguin).

**7370 On the Harms of Literature**/Mr. Curtain/M-F 11:15-12:15

Can words harm? Can sentences, narratives, or novels cause injury, damage, or pain? Is it more than just metaphor to claim that literature tears the social fabric? In this course we will explore what is meant by the harms of literature. We will start with eighteenth-century British legal understandings of harm against the backdrop of a reading of John Cleland's *Memoirs of a Woman of Pleasure* (1748/49), and then move on to key nineteenth and twentieth-century legal philosophical and literary texts. The notion of harm is central to how those cultures understood texts to do things: make people, inculcate beliefs, corrupt cultures, exemplify morals, shatter minds, or create worlds. We will use our readings to reflect on our own tacit understandings of how words both mean and do, and on the role of the writing, reading, and teaching of books.

*Texts:* John Milton, *Areopagitica* in *Major Works*, ed. Stephen Orgel and Jonathan Goldberg (Oxford); John Cleland, *Memoirs of a Woman of Pleasure* (Oxford); Thomas de Quincey, *Confessions of an English Opium-Eater* (Oxford); Oscar Wilde, *The Picture of Dorian Gray* (Oxford); John Stuart Mill, *On Liberty* (Yale); J.L. Austin, *How to Do Things with Words* (Harvard); H.L.A. Hart, *Law, Liberty, Morality* (Stanford). Additional essays will be available in hardcopy and online.

**7430 Virginia Woolf and the Victorians: Modernist Aesthetics and Nineteenth-Century Views**/Ms. Green-Lewis/T, Th 2-4:45

This course will take the rather unusual path of exploring not just the influence of Bloomsbury aesthetics on the experimental fiction of Virginia Woolf, but also that of the previous generation: namely, the Victorians. We will focus on three areas: the shaping force of contemporary art theories developed by Clive Bell and Roger Fry and embodied in the work of Duncan Grant and Vanessa Bell; the influence of the past, both in the form of Victorian aesthetics, as represented by Ruskin, Pater, and Wilde, and also in the long emotional reach of the Stephen family; and Woolf's theories of the self in relation to the past, as explored in four of her novels, a selection of her essays, and her diaries. There will be a significant amount of (wonderfully interesting) reading for this course. Please read as much as you can of Hermione Lee's biography of Woolf before the first class (this will be the basis of our initial discussion), and bring it, as well as a copy of Shone's *Art of Bloomsbury*, with you. We will read only specific extracts from those books marked with an asterisk; if you'd rather not purchase them, there will be copies on reserve in the library.

*Texts:* Virginia Woolf, *Jacob's Room*, *Mrs. Dalloway*, *To the Lighthouse*, *The Waves*, *A Writer's Diary* (all Harvest), *Selected Essays* (Oxford), *Moments of Being* (Mariner); John Ruskin, *Selected Writings*\* (Oxford); Walter Pater, *Studies in the History of the Renaissance*\* (Oxford); Oscar Wilde, *The Major Works*\* (Oxford); Clive Bell, *Art*\* (any ed.); A Roger Fry Reader,\*ed. Christopher Reed (Chicago); Richard Shone, *The Art of Bloomsbury* (Princeton).

**7432 Modernist Comedy**/Ms. Laird/T, Th 2-5:00

In *The New Yorker*, reviewer James Wood writes, "Comedy is the angle at which most of us see the world, the way that our very light is filtered...one can be suspicious of any serious novelist who seems entirely immune to the comic." Applied to modernism, comedy's "angle" demystifies conventional representations of this period's literature as one of doomed wasteland vistas and crisis—yet without overlooking them, since the comic intertwines itself with its opposites. Starting with turn-of-the-twentieth-century and concluding with "late modernist" texts, this course will explore the comic not only in novels and stories, but also in plays and poetry, including popular and canonical texts and, among the more humorous types, the "dark," ironic, and satirical. Alongside these, we will read some theory of comedy, jokes, parody, and humor (Bergson, Freud, Hutcheon, among others). Please read Wilde's *Lady Windermere's Fan* for the first meeting.

*Texts:* Oscar Wilde, *Lady Windermere's Fan* (New Mermaids); John Millington Synge, *Playboy of the Western World and Other Plays* (Signet); Max Beerbohm, *Zuleika Dobson* (Modern Library/Random); Ford Madox Ford, *The Good Soldier* (Oxford); P.G. Wodehouse, *The Man with Two Left Feet and Other Stories* (Wildside); George Bernard Shaw, *Heartbreak House* (Penguin); T.S. Eliot, *The Waste Land and Other Writings* (Modern Library); Edith Sitwell, *Facade in Collected Poems of Edith Sitwell* (Overlook); Virginia Woolf, *Orlando* (Oxford); Dorothy Sayers, *Lord Peter Views the Body* (Harper Perennial ed. available used or ebookpedia.net); Samuel Beckett, *More Pricks than Kicks* (Grove); D.H. Lawrence, *Nettles in Complete Poems* (Penguin); Stevie Smith, *New Selected Poems* (New Directions).

**7455 Fiction of Empire and the Breakup of Empire**/

Ms. Sabin/T, Th 2-4:45

Through close study of selected Victorian, modern, and contemporary texts, the seminar will examine continuities and ruptures between colonial and postcolonial fiction related to what was British India, before breaking up into the several independent nations of South Asia. Novels and short stories, mostly written in English but with a few outstanding stories in translation, will be considered for their own merit, but also in relation to critical and theoretical controversies in current literary studies. We will discuss the participation of English fiction in the construction and also the critique of imperialism, the ambiguous status of the English language in the turn against the colonialist mentality, and more recent questioning of the term "postcolonial" itself. This course moves fast, especially at the beginning, so it will be crucial to have done a substantial amount of the primary



reading before arrival, at least: *The Moonstone*, *A Passage to India*, *Burmese Days*, and *The Inheritance of Loss*. Specific assignments in critical reading and a few films will accompany the primary texts, along with photocopied extracts from some primary readings unavailable for purchase in print. (*This course can be used to satisfy either a Group III or a Group V requirement.*)

*Texts:* Wilkie Collins, *The Moonstone* (Penguin); Rudyard Kipling, *Selected Stories* (Penguin Classics); George Orwell, *Burmese Days* (Mariner); E.M. Forster, *A Passage to India* (Harvest); V.S. Naipaul, *Area of Darkness* (Vintage); Anita Desai, *In Custody* (Vintage); Amitav Ghosh, *Shadow Lines* (Mariner); Kiran Desai, *Inheritance of Loss* (Grove); Daniyal Mueenuddin, *In Other Rooms, Other Wonders* (Norton).

**7457 Disenchantment, Fantasy, and Belief/Mr. Curtain/  
M-F 8:45-9:45**

Realist fiction generally occupies a central place in arguments about culture and human values in contemporary literary theory. Fantasy fiction, or a literature of enchantment, occupies no place—or if it does show up, it occupies no place of honor. This course will tell a story about the role of fantasy within the history of literary criticism at the “theory turn” (generally from the mid-1950s to the 1960s), carrying the narrative forward into the present. The central question: what happened to the fantastic? Occluded or ignored, for the most part, but why? From J.R.R. Tolkien to Ursula K. LeGuin, from William Morris to Steven Erikson, from Diane Duane to China Miéville: fantasy fiction writers have generated millions of words over the past hundred years or so. We will read a few of those words, starting with J.R.R. Tolkien’s keystone text, *The Lord of the Rings*. We will then reach backwards into the nineteenth century to take up William Morris and other British proto-fantasisists, and then return to the present to engage contemporary fiction of the fantastic. Should we agree with Max Weber when he writes, “The fate of our times is characterized by rationalization and intellectualization and, above all, by the ‘disenchantment of the world’” (“*Wissenschaft als Beruf*,” 1917)? How has the disenchantment hypothesis scripted our understanding of literature and culture of the last 300 years? What role does fantasy fiction play as a reaction formation to a disenchanted culture, if any? Within a secular world, have we been stripped of the capacity for belief, and does fantasy satisfy a hunger for belief?

*Texts:* J.R.R. Tolkien, *The Lord of the Rings* (Mariner, one volume); William Morris, *The Story of Sigurd the Volsung and the Fall of the Niblungs* (Gutenberg.org, free ebook); Lord Dunsany, *In the Land of Time* (Penguin); Philip Pullman, *The Golden Compass* (Yearling); China Miéville, *The City & the City* (Del Ray); Patrick Rothfuss, *The Name of the Wind* (DAW); A.S. Byatt, *Little Black Book of Stories* (Knopf); Charles Taylor, *A Secular Age* (Belknap/Harvard). Additional essays will be available in hardcopy and online.



Margery Sabin (left) chats with students.

## Group IV (American Literature)

**7515 Ideas of Freedom in Nineteenth-Century American Literature/Mr. Nash/M-F 8:45-9:45**

This course considers how authors represent the quest for mental, physical, and social emancipation that characterized nineteenth-century American life. Working thematically rather than strictly chronologically, we will consider how contemporary conceptions of race, gender, and class both shape and are shaped by this monumental struggle.

*Texts:* Frederick Douglass, *Narrative of the Life of Frederick Douglass, an American Slave, Written by Himself* (Bedford/St. Martins); Harriet Beecher Stowe, *Uncle Tom's Cabin* (Norton); Harriet Jacobs, *Incidents in the Life of a Slave Girl* (Norton); Nathaniel Hawthorne, *The Scarlet Letter* (Norton); Henry David Thoreau, *Walden* (Concord Library/Beacon); Herman Melville, *Moby-Dick* (Norton); Mark Twain, *Adventures of Huckleberry Finn* (California); Stephen Crane, *Maggie: A Girl of the Streets* (Norton). The reading load is substantial and the pace is brisk, so please complete as much of the reading as possible before the session begins. Students are also strongly encouraged to acquire a working knowledge of nineteenth-century American history prior to the start of the course.

**7588 Modernist American Literature/Ms. Hungerford/  
M-F 10-11:00**

This course will examine the modernist literary innovations of the early twentieth century, focusing on American writers. Our work on some of the more familiar texts will stress the ways interpretation of modernist literature has changed over time as scholarly and popular perceptions of the period have shifted. Reading both poetry and fiction from this fertile period, we will also explore the contemporary contexts— aesthetic, cultural, biographical, and historical—for the formal and thematic questions that drive the work of these writers. Students will prepare two papers, one short, one longer, and a formal presentation. The pace will be brisk, so it will be helpful to read some of the denser material (especially Stevens, Stein, Crane) a first time before you arrive in Vermont.

*Texts:* Henry James, *The Turn of the Screw* (Dover Thrift); Gertrude Stein, *Three Lives and Tender Buttons* (Digireads.com); Robert Frost, *North of Boston* (with *A Boy's Will* in Dover Thrift); Jean Toomer, *Cane* (Liveright); T.S. Eliot, *The Waste Land*, ed. Lawrence Rainey, annotated 2nd ed. (Yale); Wallace Stevens, *Harmonium* in *Collected Poems* (Vintage); Ernest Hemingway, *In Our Time* (Scribner); F. Scott Fitzgerald, *The Great Gatsby* (Scribner); Langston Hughes, *The Weary Blues* (this will be in a packet of readings available in Vermont); Nella Larsen, *Quicksand* and *Passing* (Rutgers); William Faulkner, *As I Lay Dying* (Vintage); Hart Crane, *The Bridge* in *Complete Poems* (Liveright). A packet of supplemental readings will be available in Vermont.

**7591b William Faulkner/Ms. Wicke/M-F 11:15-12:15**

This course concentrates solely on the work of William Faulkner, focusing on his major novels, key stories, and several essays, letters, and autobiographical sketches. Rather than providing a survey of Faulkner's writing alone, we will use the selections to explore crucial critical perspectives and investigate fresh vantage points that affect the understanding of Faulkner's importance today. Among the questions we will pose are: Faulkner's literary “world” and his relation to modernism; Faulkner as a Southern writer in “the global South”; Faulknerian regionalism and internationalism, especially in relation to James Joyce; Faulkner and race; memory and trauma in Faulkner's haunted histories; Faulkner and the gothic; gender and desire in Faulkner's language; Faulkner and cartography, mapping, and space; print culture, mass media, and speech versus writing in Faulkner; Faulkner's folk culture, mythography, and ties to oral culture. We will watch two films made from Faulkner's work: “The Tarnished Angels” (1957), directed by Douglas Sirk and based on *Pylon* (1935), along with “The Long Hot Summer,” an adaptation of Faulkner's 1940 *The Hamlet*. An exceptional Web site will give us access to Faulkner's handwritten manuscript copies, along with memorabilia that plays a large part in his highly material fiction-making, and will allow a virtual “tour” of his beloved Rowan Oak, a self-created haunted house.



Texts: William Faulkner, *The Sound and the Fury* (1929); *As I Lay Dying* (1930); *Sanctuary* (1931); *Light in August* (1932); *Absalom, Absalom!* (1936); *Go Down, Moses* (1942) (all Vintage); short stories "A Rose for Emily" and "Barn Burning" will be available at Bread Loaf in photocopied form. I will also assign some brief personal papers and essays, including Faulkner's "Nobel Prize Award Speech" of 1949, to be read at Bread Loaf; these will be available online in the William Faulkner Collection site of the University of Virginia's Small Collection.

**7600 Intersections in American Literature/Mr. Stepto/M-F 10-11:00**

This discussion-oriented course studies key developments in American and African American literature when texts purported to be of different literary or cultural traditions intersect to form the full blossoming of that development. We will discuss slave revolt narratives, female servant narratives, written folktales, passing novels, and modernist fiction, drama, and poetry. Careful attention will be paid to texts that not only converse with each other but also bear a precursor-successor relationship. The course will traverse from the nineteenth century to the twentieth through an extensive discussion of Twain's *The Adventures of Huckleberry Finn* and Ellison's *Invisible Man*. Prior to that, the authors studied include Herman Melville, Frederick Douglass, Charles Johnson, Harriett Jacobs, Hannah Cullwick, Joel Chandler Harris and Charles Chesnutt. After Twain and Ellison, we will discuss Nella Larsen, Philip Roth, Tennessee Williams, Lorraine Hansberry, and several modern poets. Admittedly, this could be (and will be on some level) a "Race and American Literature" course; in this regard, influential studies such as Eric Sundquist's *To Wake the Nations* have led to its design. But ideally we will push beyond that consideration in many discussions. Students will be expected to complete two writing assignments, to contribute regularly to the class journal, and to participate in one or more presentation groups.

Texts: Harriet Jacobs, *Incidents in the Life of a Slave Girl*, ed. Jean Yellin (Belknap/Harvard); Frederick Douglass, *The Heroic Slave* (Wilder); Herman Melville, *Bartleby and Benito Cereno* (Dover Thrift); Charles Johnson, *Middle Passage* (Scribner); Joel Chandler Harris, *Uncle Remus* (Penguin); Charles Chesnutt, *The Conjure Woman and Other Conjure Tales*, ed. Richard Brodhead (Duke); Mark Twain, *The Adventures of Huckleberry Finn* (Norton Critical Ed.); Richard Ellison, *Invisible Man* (Vintage); Nella Larsen, *Passing* (Penguin); Philip Roth, *The Human Stain* (Vintage); Tennessee Williams, *The Glass Menagerie* (New Directions); Lorraine Hansberry, *Raisin in the Sun* (Vintage). Photocopied materials will be available for Hannah Cullwick and the poets; the Cullwick selection will be from *The Diaries of Hannah Cullwick, Victorian Maid-servant*, ed. Liz Stanley (Rutgers). Reading ahead before the summer is strongly advised.

**7631 Writing San Francisco/Ms. Hungerford/M-F 11:15-12:15**  
This course uses the locale of San Francisco to investigate how writing and reading creates social worlds. In turn, we will examine how public life created in and through literacy forms the people—especially young people—who find themselves living, and becoming writers, within it. We will read broadly in twentieth-century prose forms: both literary fiction and popular genre novels associated with the city; autobiography; journalism from the city's legendary newspapers; the work of celebrated non-fiction prose writers; writing from students in one of the city's high schools; and selected social theory to help us think about literature's role in the formation of public life. One critical paper (includes drafting exercises and revision); one formal presentation; one creative or pedagogical project.

Texts: Mark Twain, *Mark Twain's San Francisco* (Heyday); Jack London, *San Francisco Stories*, ed. Matthew Asprey (CreateSpace); Dashiell Hammett, *The Maltese Falcon* (Vintage); Isabel Allende, *Daughter of Fortune* (Harper Perennial); Jack Kerouac, *On the Road* (Penguin); Ruth A. Sasaki, *The Loom and Other Stories* (Graywolf); Dave Eggers, *A Heartbreaking Work of Staggering Genius* (Vintage); Armistead Maupin, *Tales of the City: A Novel* (HarperPerennial); McSweeney's No. 33, *The San Francisco Panorama*, ed. Dave Eggers (McSweeney's); Students from Gateway High School, *Seeing through the Fog: A Gateway to San Francisco*



Susanne Wofford, Dixie Goswami, and Jenny Green-Lewis on the porch of the Bread Loaf Inn.

(826 Books). A packet of supplemental readings on literature and social theory (including selections from Benedict Anderson, Michael Warner, Mark McGurl, Pierre Bourdieu, and others) will be assigned in Vermont.

**7638 Black Intertexts in Context/Mr. Nash/M-F 11:15-12:15**

The purpose of this course is to situate the complex and interesting ways that texts by African American writers speak to one another in the texts' specific cultural moments. Our goal is to determine how the interplay of ideas and shifting notions about black artistry both shape and are shaped by the ever-evolving construction(s) of blackness operant throughout the twentieth century. Armed with a mutual understanding of what "race as a construct" means, and equipped with a common theoretical understanding of intertextuality, we will read the novels listed below in the designated order. Students are expected to have read the secondary materials before arriving at Bread Loaf and encouraged to read as many of the novels as possible.

Texts: Michael Omi and Howard Winant, *Racial Formation in the United States* (Routledge); Henry Louis Gates, Jr., *The Signifying Monkey* (Oxford); Jessie Fauset, *Plum Bun* (Beacon); Danzy Senna, *Caucasia* (Penguin); Zora Neale Hurston, *Their Eyes Were Watching God* (Harper); Alice Walker, *The Color Purple* (Beacon); Richard Wright, *Native Son* (Harper); Ernest Gaines, *A Lesson Before Dying* (Random); Ann Petry, *The Street* (Mariner); Gloria Naylor, *The Women of Brewster Place* (Penguin); Ralph Ellison, *Invisible Man* (Random); Toni Morrison, *The Bluest Eye* (Vintage); Percival Everett, *Erasure* (Hyperion).

**7641 Tennessee Williams at 100: How to Take A Streetcar Named Desire/Mr. Cadden/M, W 2-4:45**

Taking its cue from this summer's Bread Loaf Acting Ensemble production of Tennessee Williams' *A Streetcar Named Desire*, this course will focus on how and why this classic American drama has been and continues to be staged. In celebration of the centennial of the playwright's birth, we'll look at the play, its sources, its first production (actors, director, composer, designers), revivals, film and operatic versions, as well as two related plays by Williams and a parody or two. Among our subjects: the tension between the objective world and subjective experience, the political and the psychological, as embodied in the text of the play as well as in the design of the first production and the performances of the original actors; the performance of gender, class, and race required by the play; what production history can teach us about a this play.

Texts: Tennessee Williams, *A Streetcar Named Desire* and *The Glass Menagerie* (both New Directions), as well as *Cat on a Hot Tin Roof* (Signet); Anton Chekhov, *The Cherry Orchard* in *The Plays of Anton Chekhov*, trans. Paul Schmidt (HarperPerennial); August Strindberg, *Miss Julie* in *Strindberg: Five Plays*, trans. Harry Carlson (California); Philip C. Kolin, *Williams: A Streetcar Named Desire, Plays in Performance* (Cambridge); Split Britches/Bloodlips, *Belle Reprieve* in *Split Britches: Lesbian Practice/Feminist Performance*, ed. Sue-Ellen Case (Routledge).



**7650b The Contemporary American Short Story/Mr. Huddle/**  
M-F 8:45-9:45

Among the considerations of this discussion-oriented class will be strengths and weaknesses of stories, collections, and authors from 2007 to the present. Along with speculating about what contemporary fiction can tell us about contemporary culture, we will address specific curriculum issues as they apply to the contemporary short story and the general topic of literary evaluation. Students will be asked to give brief class presentations.

*Texts:* Edward P. Jones, *All Aunt Hagar's Children* (HarperCollins); Jhumpa Lahiri, *Unaccustomed Earth* (Vintage); Mary Gaitskill, *Don't Cry* (Vintage); Ben Fountain, *Brief Encounters with Che Guevara* (HarperPerennial); Greg Bottoms, *Fight Scenes* (Counterpoint); Lydia Peelle, *Reasons for and Advantages of Breathing* (HarperPerennial); Maile Meloy, *Both Ways Is the Only Way I Want It* (Riverhead); Elizabeth Strout, *Olive Kitteridge* (Random); Suzanne Rivecca, *Death Is Not an Option* (Norton); Yiyun Li, *Gold Boy, Emerald Girl* (Random).

**7677 Jews and Film; Film and Jewishness/Mr. Freedman/**  
T, Th 2-4:45

From the first, the film industry and Jews were intertwined, as both subjects of the cinematic address and as makers of Hollywood cinema, and the relation continued to ramify in the last decades with the rise of such mini-genres as the Nebbish Comedy (e.g., the films of Woody Allen) and the Holocaust film (e.g., *Schindler's List*). We'll look at many examples of the former in the first half of the course, in which we'll see silent and early films, read about the Hollywood moguls of the 1930s and 1940s, and see some of the Americanizing work they created. Then, we'll sample the mini-genres mentioned above before ending with those that take Jewishness and put it to new uses—refighting World War II, for example, or illuminating the Palestinian-American experience. No previous knowledge of film, or for that matter, Jewishness required. Two papers, one short and one long.

*Films:* D.W. Griffith, *Musketeers of Pig Alley*; other "ghetto" films; *The Jazz Singer*; *Meet Me in St. Louis*; *Gentleman's Agreement*; *The Night Porter*; *Seven Beauties*; *Annie Hall*; *Manhattan*; *The Goodbye Kid*; *Once upon a Time in America*; *Hester Street*; *Au Revoir Les Enfants*; *Mr. and Mrs. Iyer*; *The Black Book*; *Il fenestre di Fronte* (*Facing Windows*); *Amereeka*; *Inglorious Basterds* (sic). *Texts:* selections from Miriam Hansen, *Babel and Babylon* (Harvard); Neal Gabler, *An Empire of their Own* (Anchor); Hasia Diner, *Lower East Side Memories* (Princeton).

## Group V (World Literature)

**7455 Fiction of Empire and the Breakup of Empire/**  
Ms. Sabin/T, Th 2-4:45

See the description under Group III offerings. This course can be used to satisfy either a Group III or a Group V requirement.

**7717 Ovid and the Ovidian Tradition/Mr. Fyler/M-F 10-11:00**  
Ovid is the most powerfully influential Roman poet in European literature from the twelfth century on. His erotic poems—the *Amores*, *Ars Amatoria*, and *Remedia Amoris*—fully explore the pathos and comedy of love, and make Ovid the Freud of the Middle Ages: he provides the most elaborate and memorable terminology for describing the uncertain stability of the lover's mind. The *Metamorphoses*, an epic or anti-epic, serves as a bible of pagan mythology for later poets. We will look in detail at these poems and at excerpts from Ovid's other works, especially the *Heroides*. We will also consider some of the most memorable examples of their later influence, mainly in the English but also in the French tradition.

*Texts:* Ovid, *The Love Poems*, trans. A.D. Melville (Oxford); Ovid, *Heroides*, trans. Harold Isbell (Penguin); *Letters of Abelard and Heloise* (Penguin); Guillaume de Lorris and Jean de Meun, *The Romance of the Rose* (Oxford); Pierre Grimal, *Penguin Dictionary of Classical Mythology*; Ovid, *Metamorphoses*, either Allen Mandelbaum's trans. (Harcourt) or Stanley Lombardo's (Hackett); Edmund Spenser, *The Faerie Queene*, Books 3-4 and Book 6 and the *Mutabilitie Cantos* (both Hackett); Pierre Choderlos de Laclos, *Les Liaisons Dangereuses* (Penguin).

**7751 Tolstoy and/or Dostoevsky/Mr. Katz/T, Th 2-4:45**

In his classic study *Aspects of the Novel* (1950) E.M. Forster wrote: "No English novelist is as great as Tolstoy—that is to say, has given so complete a picture of man's life, both on its domestic and heroic side. No English novelist has explored man's soul as deeply as Dostoevsky." We begin our inquiry with an excerpt from Fyodor Dostoevsky's first literary offering, *Poor Folk* (1846), and trace its emergence from the works of his predecessors, Pushkin and Gogol. Then we turn to Dostoevsky's philosophical treatise-cum-novel *Notes from Underground* (1864), viewed as a prelude to his five major works. We will study two novels: *Crime and Punishment* (1866), his first and arguably best work, and *Devils* (1871-72), his most profound political tract and a study of atheism. Then we turn to Leo Tolstoy and sample his early literary works, including "Three Deaths" (1859), followed by a close reading of his masterpiece *Anna Karenina* (1875-77). Finally we survey Tolstoy's late fiction, including "The Death of Ivan Ilych" (1886) and "Alyosha Gorshok" (1905). Excerpts from critical essays by Mikhail Bakhtin, *Problems of Dostoevsky's Poetics*, Isaiah Berlin, *The Hedgehog and the Fox* (1953), George Steiner, *Tolstoy or Dostoevsky* (1959), and Joseph Frank "Tolstoyevsky" (1990) will be used to inform our discussions.

*Texts:* Fyodor Dostoevsky, *Notes from Underground* (Norton Critical Ed.); *Crime and Punishment*, trans. R. Pevear and L. Volokhonsky (Vintage); *Devils*, trans. Michael Katz (Oxford); Leo Tolstoy, *Tolstoy's Short Fiction* (Norton Critical Ed.), *Anna Karenina*, trans. R. Pevear and L. Volokhonsky (Penguin).

**7780 The Twentieth-Century Global Novel/Ms. Wicke/**  
M, W 2-4:45

This course explores a genre that we will call the "global novel." The lineage of the global novel comes from those works—whether British, American, European, or non-Western—that deliberately set their narratives in motion within a global frame, even if the story unfolds locally, to take account of such questions as global ethics, experiences of migration and travel, issues of identity and human rights, with a focus on memory, mourning, and the retrieval of a shared humanity after trauma. Mikhail Bakhtin argued that the novel was the "most expansive, most inclusive, and most revolutionary" of all genres, including as it did a "heteroglossic" or many-tongued voicing of the human. This course investigates a second "rise of the novel" over the recent half century and into the present day, a rise it will track as the rebirth of the global novel. Georg Lukacs claimed that the nineteenth-century novel expressed the "transcendental homelessness" of humanity; the global novel seeks to address this in a new way by giving voice to a literature at home in the wide, shared world.

*Texts:* Jean Rhys, *Wide Sargasso Sea* (Norton); Leslie Marmon Silko, *Ceremony* (Penguin Classics Deluxe ed.); Kazuo Ishiguro, *A Pale View of Hills* (Vintage); Jamaica Kincaid, *Annie John* (Farrar, Straus and Giroux); Michael Ondaatje, *Anil's Ghost* (Vintage); J.M. Coetzee, *Disgrace* (Penguin); Zadie Smith, *On Beauty* (Penguin); Junot Diaz, *The Brief Wondrous Life of Oscar Wao* (Riverhead); Joseph O'Neill, *Netherland* (Vintage). There will be a photocopied packet of critical essays on the "global" available in the library.

**7786 Modernity and Mediation/Ms. Blair/M, W 2-4:45**

If, as Marshall McLuhan famously argued, the medium is the message, one legacy of modernity is the problem of how to make sense of what media tell us about the way we live now. How do the forms of our expression and communication mediate our identities, our lives as social beings, our ways of knowing? This course explores the centrality of questions about the nature of media and mediation to key works of the modernist era and beyond. We'll focus on texts—literary, dramatic, film and visual—that respond experimentally to the challenge of new forms of mediation that come to define experience in/of the modern world: from the telegraph (Henry James, *In the Cage*) and sound technologies (Richard Wright, "Long Black Song"; F. Scott Fitzgerald, *The Great Gatsby*; Samuel Beckett, *Krapp's Last Tape*) to photography (W.G. Sebald, *The Emigrants*), moving images (short films by D.W. Griffith, Louis Bunuel and Salvador Dali; Sergio Leone, *Once Upon a Time in America*; Christopher Nolan, *Memento*) and digital technologies (Chris Marker, "Immemory"; Michael Joyce, "Afternoon, a Story"; Shelley Jackson, *Patchwork Girl*). In addition, we'll consider texts—Franz Kafka,





Square dancing in Vermont.

*The Metamorphosis*; Art Spiegelman, *Maus: A Survivor's Tale*—in which failures of mediation become definitive of modern being. Along the way, we'll have conceptual help from the likes of McLuhan, Walter Benjamin, Kathleen Hayles, Lisa Gittelman, and Lev Manovich. At large, the goal of the course will be to think about how modern selves have been shaped by modalities of mediation: What kind of understandings of modernity do changing media enable? How do literary and narrative experimentation evolve in response to competing forms of expression and communication, particularly visual ones? No previous experience of visual or digital technologies is required (although it's of course welcome); part of our work will be to think about how to engage critically with the distinctive features of various media and their relationship with those forms of mediation most familiar to us as literary readers, textuality and print. Requirements will include two short response essays, in-class presentations, and a final essay or project. Texts are listed below in order of encounter; all additional materials, which may shift according to availability, will be posted on our ctools class site.

**Texts:** Henry James, *In the Cage* (Modern Library); F. Scott Fitzgerald, *The Great Gatsby* (Scribner); Samuel Beckett, *Krapp's Last Tape and Other Dramatic Pieces* (Grove); W.G. Sebald, *The Emigrants* (New Directions); Art Spiegelman, *The Complete Maus: A Survivor's Tale* (Pantheon); Shelly Jackson, *Patchwork Girl* (CD-ROM; Eastgate).

**7789 The Fantastic and the Marvelous: Exploring the Fictional Worlds of Italo Calvino**/Mr. Armstrong/  
M-F 11:15-12:15

This class is devoted to the fantastic and experimental stories of the great Italian storyteller, Italo Calvino. We will look briefly at his early neo-realist novel, *The Path to the Spiders' Nests*, and go on to study his six major works: *Our Ancestors*, *Cosmicomics*, *Invisible Cities*, *The Castle of Crossed Destinies*, *If on a Winter's Night a Traveler*, and *Mr. Palomar*. We will explore Calvino's collection of *Italian Folk Tales*; his anthology of the fantastic literature of the nineteenth century, *Fantastic Tales*; his critical testament, *Six Memos for the Next Millennium*; and his autobiographical essays, *The Road to San Giovanni*. We will examine Calvino's literary, ethical, social, and political values, his formal means, and his thematic interests, and we will consider his place in the history

of narrative in the twentieth century. Members of the class will contribute to a class journal, write brief essays on particular stories, and research some aspect of Calvino's work for presentation in a final, larger essay. Class members are urged to read as much of Calvino's work as possible before the course begins, using the editions cited below.

**Texts:** Italo Calvino, *The Path to the Spiders' Nests* (Penguin); *Our Ancestors* (Vintage); *The Complete Cosmicomics* (Penguin); *Invisible Cities* (Vintage); *The Castle of Crossed Destinies* (Vintage); *If on a Winter's Night a Traveler* (Vintage); *Mr. Palomar* (Vintage); *Italian Folk Tales* (Penguin); *Fantastic Tales* (Penguin); *Six Memos for the Next Millennium* (Penguin); *The Road to San Giovanni* (Penguin).

**7808 The Poetry of the Theater**/Mr. MacVey/M, W 2-4:45  
*See the description under Group VI offerings.*

## Group VI (Theater Arts)

**7808 The Poetry of the Theater**/Mr. MacVey/M, W 2-4:45  
This is a course about the theater and the ways dramatic works affect audiences. With the help of the Bread Loaf Acting Ensemble, we will explore Euripides' *The Bakkhai*, Shakespeare's *The Tempest*, Chekhov's *Three Sisters*, and a short play by Beckett. We will examine various ways actors may interpret scenes on stage, and we will pay particular attention to how imagery, transformation, staging, language, and rhythm can create a special kind of poetry. Students will participate in scenes and exercises in most class periods. (*This course can be used to satisfy a Group V requirement.*)

**Texts:** Euripides, *The Bakkhai*, trans. Robert Bagg (Massachusetts); William Shakespeare, *The Tempest* (Arden); Anton Chekhov, *Three Sisters*, trans. Paul Schmidt (Theatre Communications Group); Samuel Beckett, *Footfalls in Ends and Odds* (Grove). Additional readings on reserve.





## imagine...

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... her voice upon their voices crossed  
Had now persisted in the woods so long  
That probably it never would be lost.  
Never again would birds' song be the same.  
And to do that to birds was why she came.

—Robert Frost

“Never Again Would Birds’ Song Be the Same”